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In remembrance of the Consecration  
of St. Ursula Cathedral. Nov. 3. 1887

BEQUEST OF  
REV. CANON SCADDING, D. D.  
TORONTO, 1901.



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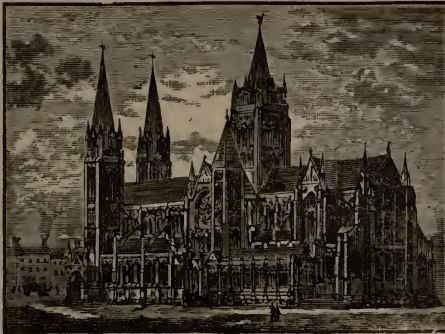
TRURO CATHEDRAL.

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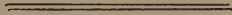
# The Cornish See & Cathedral.



## HISTORICAL & ARCHITECTURAL NOTES.



*Published by the authority of the Dean and Chapter  
of Truro.*



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## Preface.

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THE special circumstances of the Cornish See and Cathedral seem to demand some particular notice and record. The revival of an ancient Bishopric, merged and absorbed into another for 830 years, and the building of a new Cathedral, are events for which it is not easy to find parallels in the history of "this Church and Realm." The Consecration of the Cathedral at Truro on November 3rd, 1887, is the first instance of the kind in England since the Reformation. There was the consecration of St. Paul's, rebuilt by Sir Christopher Wren after the destruction of "Old St. Paul's" in the great fire of London in 1666. There have been built in Scotland, Ireland, and the Colonies, Cathedrals of varying size and magnificence during the last quarter of a century; but in recent times no such event as the consecration of a *newly-founded* Cathedral has taken place in the Church of England; in that body which historically and ecclesiastically is one with the ancient Church of the Kingdom of England—the Church that was founded for the English by St. Augustine of Canterbury—that drew to itself the Cornish and Welsh remnants of still earlier Churches, as well as the fruits of the labours of Scottish and Irish missionaries in the northern and central regions of this country.

If we go back beyond the Reformation we find the last instance of a newly-built and consecrated Cathedral at Salisbury (that lovely and well-nigh perfect model of a Christian Church), dedicated in 1258. But here there was but the moving of the Cathedral Body from the site at Old Sarum to the new spot at Salisbury, where they built their Cathedral. Indeed, for a similar instance to that of Truro, we are carried back to the tenth, eleventh, or twelfth centuries, when new Cathedrals like Wells (909), Norwich (1096), Ely (1109), Carlisle (1133), were founded, in some cases absorbing portions of earlier monastic and parish Churches, much in the same way that Truro Cathedral has taken into itself the Parish Church of St. Mary.

It is thought, therefore, that a small handbook like the present one may be useful to visitors to Cornwall and others who desire information about the See and Cathedral of this county. It aims at giving within a small compass such facts as are necessary for the purpose, without attempting anything like a technical or scientific description. Its unambitious character may, perhaps, spare it any great severity of criticism.

The Editor desires to thank Mr. J. L. Pearson, R.A., the architect, Mr. E. A. Freeman, Regius Professor of Modern History, Oxford, Lord Grimthorpe, and the Rev. W. S. Lach-Szyrma, Vicar of Newlyn St. Peter, for important architectural and historical assistance; the Editor of the "Truro Diocesan Kalendar," for permission to reprint the Bishop of Chester's valuable account of the Cornish Bishopric; the proprietors of the "West Briton," for permission to make use of former numbers of their paper, and Messrs. Heard and Sons, for the generous co-operation by which it has been possible to give so many and such excellent illustrations. There remain many others whom it would occupy too large a space to name, such as those who have executed the various "ornamenta" of the Cathedral, and who have kindly assisted the Editor in making the description of the details complete, and are now asked to accept this acknowledgment of their kindness.



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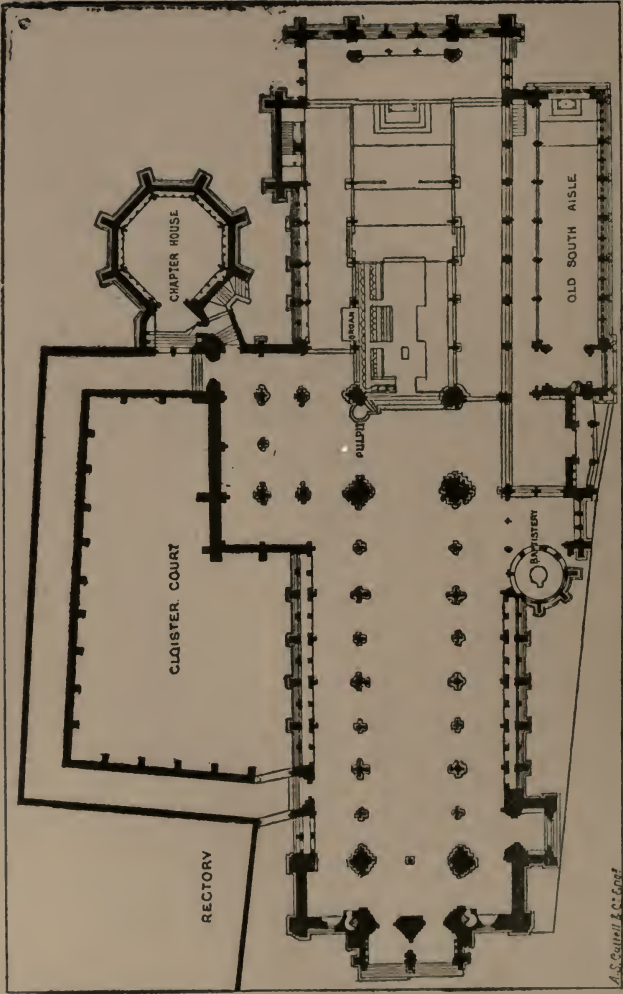
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GROUND PLAN OF THE CATHEDRAL.

A. S. Currier & Co. Engrs.



# Diocese of Exeter.

## HISTORY OF THE ANCIENT BISHOPRIC IN CORNWALL.

BY THE RIGHT REV. WILLIAM STUBBS, LORD BISHOP OF CHESTER,  
AND FORMERLY REGIUS PROFESSOR OF MODERN HISTORY,  
OXFORD, AND CANON OF S. PAUL'S.

THE history of the early Church in Cornwall is very obscure. Considerations of race, of geographical relations, and historical probability, would lead us to connect it with Ireland, Brittany and Wales; and such is the general inference from the legends of the Saints of the four regions: Irish hermits found homes in Cornwall; the sons of Cornish princes appear among the Breton Saints; a Cornish king becomes a monk at S. David's; and in some cases the dedications of churches point to a common early history.

The existence of Roman Christian inscriptions in Cornwall may imply that Christian Truth was within the reach of Cornish men as early as the 4th century. The ancient tradition of S. German's refers the conversion of the people to a Saint of that name, sent by Pope Gregory the Great; but there can be no doubt that the S. German in question was the famous Bishop of Auxerre, who lived a century and a half before S. Gregory the Great, and paid two visits to Britain to confute the Pelagian Heresy. The tradition, then, would rather point to the fact that there was already a Christian Church in Cornwall, which had become infected with Pelagianism. If this be granted, it may be inferred, without reference to the merely legendary histories of martyrs and hermits, such as S. Melor, or Melior, who is said to have suffered in Cornwall in A.D. 411, and Saints Fingar, Piala, and others, companions of S. Patrick, who were martyred about A.D. 450, that Cornwall had become to a great extent Christianised before the Romans left Britain.

At or about A.D. 450, occurred the great migration from Britain to Armorica, which gave to the latter country the name of Britannia Minor, or Brittany. This was one result of the Saxon invasion of Britain; the fugitives were British Christians, and the affinity of the Cornish and Breton languages leads to the conclusion that the emigrants were from that part of Britain which was pressed by the invaders engaged in founding the West Saxon state; that is from Hampshire, Dorsetshire, and Devonshire. Cornwall and Western Devonshire, known by the name of Damnonia, retained their independence under British princes, and their Christianity, in much the same form as it had possessed when the departure of the Romans broke the communication between the British Churches and Western Christendom. In the time of Gildas the prince of Damnonia was named Constantine or Custeint; he became a monk at S. David's in A.D. 589. Gerein or Gerran, according to the legend, was prince when S. Teilo, in 596, returned from Armorica. About 705, S. Aldhelm, afterwards Bishop of Sherborne, wrote to another Gerein, Geruntius, or Gereint, prince of Damnonia, urging him to adopt the custom of keeping Easter approved by the rest of the Churches of the West. The

parts of Damnonia which were subject to Wessex accepted the change, but the Cornish men retained their independence, and probably their custom upon the point in question.

During this period we have no historical list of Cornish bishops. But we know from the fact that British Bishops, who could scarcely have come from any other region, assisted in the consecration of S. Chad, in 604, A.D., that the Churches had proper superintendence, and legend has preserved some few names of bishops, as S. Rumon, the patron of Tavistock, S. Conoglas, who was buried at Glastonbury, S. Pieran, S. Carantoc, S. Withinoc, S. Barnic, S. Elidius, and S. Hildren, whose names are preserved in Cornish Kalendars, but who may have equally belonged to Ireland or Britany.

In the year 813 Egbert, the king of Wessex, overran Cornwall, but did not formally annex it, as he seems to have annexed Devonshire, to the West Saxon kingdom; for a king of Cornwall, Dumgarth, is found as late as the year 875. Athelstan finally reduced Cornwall to subjection in the year 926, and the Cornish Church must now have become isolated. Egbert and the West Saxon kings were in the closest alliance with the See of Canterbury, and prudence, as well as the hope of maintaining an ecclesiastical system, must have led the Cornish Church to submit to the See of Augustine. There is at Canterbury a copy of a letter written by Kenstec or Kenstet, bishop elect of the Cornish people, in which he professes his obedience to the Church of Canterbury, and declares his faith to Ceolnoth, Archbishop of Canterbury, A.D. 833 to 870; this may have been drawn up soon after Egbert's visit to Cornwall. King Alfred had property in Cornwall, in Triconshire or Trigg, which is mentioned in his will. The spiritual superintendence of these domains and his dependencies in Devonshire he placed in the hands of Asser, a Briton of S. David's, afterwards bishop of Sherborne. The influence of Asser in Cornwall may have either strengthened or supplanted that of the earlier episcopate. In the year 909 Edward the Elder founded a bishopric for Devonshire, with its See at Crediton, annexed to it three towns in Cornwall, Pawton, Callington, and Lawhitton, to be missionary centres from which Eadulf, the newly-appointed bishop, might annually visit the Cornish people, who still persisted in their opposition to the English and Roman discipline. The mission of Eadulf and the arms of Athelstan finally incorporated the Cornish with the English Church. Conan, the native Cornish bishop, appears as a member of Athelstan's witenagemot from A.D. 931, and Cornwall was thenceforward an English Diocese.

The names of Conan's successors are fairly well ascertained: a bishop named Comoere was contemporary with King Edward, as was also Wulfsige, who must have been an Englishman, and whose name is attached to charters from A.D. 967 to 980. His successors were Ealdred, from A.D. 993 to about 1002; and Burhwold, who flourished in A.D. 1018. Living, the nephew of Burhwold and abbot of Tavistock, became bishop of Crediton in 1027, and of Worcester in 1038, and on Burhwold's death, held Cornwall with Crediton. Under Leofric, the successor of Living, who became bishop of Crediton and Cornwall in 1046, the See of the now united dioceses was fixed at Exeter.

It is not now known where the See was originally fixed. In the Irish and Welsh churches the system of territorial dioceses was very imperfectly developed; in the West Saxon churches, until the very eve of the Norman conquest, the dioceses coincided with the shires; in other words, in the Celtic period the bishops were bishops of churches, with dioceses very uncertainly defined; in the West Saxon times they were bishops of dioceses, the Sees of which were not permanently fixed: the Bishop of Wiltshire and Berkshire,

for instance, fixed his See for the one county at Sunning, and for the other at Ramsbury, having a cathedral at neither: somewhat later Dorset, with its See of Sherborne, was annexed, and after an attempt to fix the See at Malmesbury, it was finally settled at Salisbury. Something of the kind may have taken place in Cornwall and Devon.

The See of Bishop Kenstec, in the ninth century, was fixed in the Monastery called Dinnurrin; possibly, Dingerein, the city of King Gerein, now Gerrans, or S. Gerran's. If this was the regular seat of the bishopric, it had very soon to give way either to S. German's or to Bodmin.

1. S. German's was the See of Bishop Burhwold; and there also the historian, Florence of Worcester, places the episcopal See of Cornwall: S. German's is believed to have borne the earlier name of Lanaledh, and might also be Dinnurrin; for the name is very indistinctly written in the Canterbury M.S., and in fact it requires little more strain on the letter of the M.S. to connect it with Germanus than with Gerein.

2. The church of S. Petrock, at Bodmin, was a frequent residence of the Cornish bishops; there were granted the manumissions of serfs, the best ascertained of their acts; S. Petrock, co-ordinately with S. German, was a patron saint of Cornwall; and William of Malmesbury, who was well acquainted with West Saxon traditions, was unable to decide at which of the two places the bishops had sat. S. Petrock's-stow was destroyed by the Danes in A.D. 981; and possibly the See was then transferred to S. German's.

It is quite possible that these two churches had equal claims to be the See of the bishop under the West Saxon rule of diocesan episcopacy; or that it was transferred from one to the other, in consequence of the ravages of the Danes, just as the See of Leicester was transferred to Dorchester. Earlier, native bishops may have ruled, each from his own monastery, and Kenstec have been bishop of S. Gerrans.

Under the bishops of Exeter Cornwall was formed into an archdeaconry, probably before the close of the eleventh century. It was re-constituted as a diocese, with its See at Truro, in the year 1876, by the Act 39 and 40 Victoria, c. 54, and the first bishop, Dr. Edward White Benson, was consecrated at S. Paul's Cathedral, on the Festival of S. Mark, 1877, by the Archbishop of Canterbury, and the assisting bishops of London, Winchester, Hereford, Lincoln, Salisbury, Exeter, Ely, and the Suffragan Bishops of Nottingham, and Dover.

### Bishops of

CORNWALL.		CREDITON.	
Kenstec (Dinurrin) ..	c. 865	Eadulf ..	.. 909
Conan (S. German's) ..	.. 931	Aethelgeard I. ..	.. 934
Comoere (Bodmin) ..	c. 960	Elfwold ..	.. 953
Wulfsgie (Bodmin) ..	.. 967	Sideman ..	.. 973
Ealdred (Bodmin) ..	.. 993	Elfric ..	.. 977
Aethelred ..	.. 1001	Elfwold ..	.. 988
Burhwold (S. German's) ..	.. 1018	Eadnoth ..	.. 1012
CORNWALL AND CREDITON.			
Lyfing ..	.. 1027	Leofric ..	.. 1046

## Bishops of

## EXETER.

Leofric .. .. .	1046	John Veysey (restored) .. .. .	1553
Osbern .. .. .	1073	James Turberville .. .. .	1555
William Warelwast .. .. .	c. 1107	William Alley .. .. .	1560
Robert Chichester .. .. .	1138	William Bradbridge .. .. .	1571-2
Robert Warelwast .. .. .	1155	John Woolton .. .. .	1578
Bartholomew .. .. .	1161	Gevase Babington .. .. .	1595
John Fitz-duce .. .. .	1186	William Cotton .. .. .	1598
Henry Marshall .. .. .	1194	Valentine Cary .. .. .	1621
Simon de Apulia .. .. .	1214	Joseph Hall .. .. .	1627
William Briwere, or Bruere .. .. .	1224	Ralph Brownrigg .. .. .	1642
Richard Blondy .. .. .	1245	John Gauden .. .. .	1660
Walter Bronescombe .. .. .	1258	Seth Ward .. .. .	1662
Peter Quivil .. .. .	1280	Anthony Sparrow .. .. .	1667
Thomas De Bytton .. .. .	1292	Thomas Lamplugh .. .. .	1676
Walter De Stapledon .. .. .	1308	Jonathan Trelawny .. .. .	1688
James Barkley .. .. .	1327	Ofspring Blackall .. .. .	1707
John De Grandisson .. .. .	1327	Launcelot Blackburn .. .. .	1716
Thomas De Brantyngham .. .. .	1370	Stephen Weston .. .. .	1724
Edmund Stafford .. .. .	1395	Nicholas Clagett .. .. .	1742
John Catterick .. .. .	1419	George Lavington .. .. .	1746
Edmund Lacy .. .. .	1420	Federick Keppel .. .. .	1763
George Nevville .. .. .	1458	John Ross .. .. .	1778
John Bothe .. .. .	1465	William Buller .. .. .	1792
Peter Courtenay .. .. .	1478	Henry Reginald Courtenay .. .. .	1797
Richard Fox .. .. .	1487	John Fisher .. .. .	1803
Oliver King .. .. .	1493	George Pelham .. .. .	1807
Richard Redmayne .. .. .	1495	William Carey .. .. .	1820
John Arundell .. .. .	1502	Christopher Bethell .. .. .	1830
Hugh Oldham .. .. .	1504	Henry Phillpotts .. .. .	1831
John Veysey .. .. .	1519	Frederick Temple .. .. .	1869
Miles Coverdale .. .. .	1551		

## TRURO.

Edward White Benson .. .. .	1877
George Howard Wilkinson .. .. .	1883

## THE RESTORATION OF THE CORNISH BISHOPRIC.

THE work of restoration is generally slow, and so it was with the revival of the ancient See of Cornwall. As long ago as 1847 (thirty years before the first Bishop of the restored See was consecrated a Bill for the formation of three new Sees (including one for Cornwall) was introduced into Parliament by Lord John Russell, but it failed to pass. Seven years later, 1854, an offer was made by Dr. Walker, Rector of S. Columb Major, of the advowson and Rector's house of that parish, as a nucleus for the endowment of a Cornish Bishopric, and shortly afterwards, 1855, Bishop Phillpotts generously declared himself willing to relinquish £500 a year of his income, as well as his Cornish patronage. The Ecclesiastical and Cathedral Commissioners were all along in favour of the scheme. In 1859 a deputation, representing 1,433 laymen and 230 clergy, went up to Lord Palmerston, praying for the introduction of a Bill to establish a Bishopric in Cornwall, to be endowed from funds derived from Cathedral or capitular property now in the hands of the Ecclesiastical Commissioners (Prebendary Kinsman wrote and published a valuable letter, calling attention to these funds), but still no action was taken.



The matter was, in 1863, made the subject of a petition from both Houses of Convocation to the Crown, and was warmly supported by Archbishop Longley, who personally visited Cornwall to judge for himself. In 1867 Lord Lyttleton succeeded in passing through the House of Lords a Bill for the erection of three Sees (including Cornwall), but it failed to pass the House of Commons. All this delay was very disappointing, but the subject was not allowed to drop, even after the death of two of its most earnest advocates, Bishop Phillpotts in 1869, and Prebendary Tatham in 1874; and in 1875, at a great meeting called by Mr. Edmund Carlyon, of S. Austell, it was announced that Bishop Temple had offered to surrender £800 of his income and his patronage in Cornwall. He also advocated the giving up to Cornwall of the fifth Canonry of Exeter (retained, it is believed, through the influence of Bishop Phillpotts, when the Cathedral Commission was cutting down almost everywhere the number of endowed Canonries to four in each Cathedral).

Early in 1876 the magnificent gift of £40,000 by Lady Rolle (though the donor's name was not divulged at the time) encouraged the Committee formed at the Exeter Diocesan Conference, 1875, to carry on the strenuous efforts already being made to raise subscriptions throughout Devon and Cornwall. So successfully was this done, that on August 11, 1876, a Bill, introduced by Mr. Cross, Home Secretary (afterwards Viscount Cross), passed into law, authorising the foundation of the Bishopric. The additional Home Bishops' Endowment Fund made noble grants, first of £1,000 and afterwards of £2,000; and the income required by Parliament being now secured, an order in Council, dated December 15th, 1876, declared the Bishopric of Truro to be founded.

On April 25th, S. Mark's Day, 1877, Dr. Edward White Benson, late Chancellor and Canon Residentiary of Lincoln Cathedral, 1872—77, and formerly Head Master of Wellington College, 1859—1872, was consecrated the first Bishop of the restored See, at S. Paul's Cathedral, by the Archbishop of Canterbury (Dr. Tait), assisted by the Bishops of London, Winchester, Hereford, Lincoln, Salisbury, Exeter, Ely, and the Suffragan Bishops of Nottingham and Dover.

The new Bishop was installed and enthroned in S. Mary's Church, Truro, on May 1st, 1877, that Church having by the Truro Bishopric Act, 1876, been constituted the Cathedral Church of the Diocese. It has been usual, at least in later days, for those towns that are the seats of Bishoprics to be dignified with the rank and title of city. For instance, when Henry VIII. founded a Bishopric in Gloucester, he also gave it a new charter, constituting it a city. Truro, in like manner, was raised to the style and dignity of a city after the foundation of the Bishopric, and letters patent were signed to that effect on August 17th, 1877.

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### THE DIOCESE OF TRURO.

**T**HE Diocese includes the County of Cornwall and five parishes of Devon. The Population (according to the census of 1881) is 333,441. Its area 1,359 square miles. It is divided into two Archdeaconries, the ancient one, that of Cornwall, dating from the close of the eleventh century, having been sub-divided by the creation of the new Archdeaconry of Bodmin, in 1877. In the Diocese there are 12 Rural Deaneries, 236 Benefices, 231 Incumbents, Assistant Curates, 83; other Clergy, 49; Parsonage Houses, 210.

DIOCESE OF TRURO.

THE CATHEDRAL CHAPTER.

THE Act of Parliament of 1876, authorising the foundation of the Bishopric, gave, as in the case of other new Sees, power to the Bishop to appoint twenty-four Honorary Canons.

The First Bishop, Dr. Benson, anxious to link the newly-formed See with the ancient memories of the Early Cornish Church, attached to each stall of the Honorary Canons the name of some early Missionary Bishop or other renowned saint from the Old Celtic Kalendars, or from among those who, in early ages, gave their names to numerous villages or "Churchtowns" in Cornwall.

These selected names, given below, will be found inscribed on the several stalls, together with the Latin titles of the Psalms, which, in accordance with the ancient custom of Cathedrals of the old foundation, are recited daily in private by each of the Canons. In this way the whole Psalter, of 150 Psalms, is repeated every day by the Chapter, including the Bishop and Canons, Residentiary and Honorary.

In the appendix will be found a brief account of the saints whose names are attached to the Canons' stalls:—

STALL OF	PSALMS.
(S. NEOT).....	<i>Domine, probasti. Eripe me. Domine clamavi. Voce mea.</i>
(S. CORENTIN)...	<i>Quam bonus Israel. Ut quid, Deus.</i>
(S. ALDHelm) ..	<i>Confitemini. Super flumina. Confitebor tibi.</i>
(S. GERMAN) ....	<i>Confitebimur tibi. Notus in Iudaea. Voce mea.</i>
(S. PIRAN) .....	<i>Attendite, popule.</i>
(S. BRIENA)....	<i>Deus stetit. Deus quis. Quam dilecta. Benedixisti.</i>
(S. CARANTOC)...	<i>Deus, venerunt. Qui regis. Exultate Deo.</i>
(S. PETROC).....	<i>Cantate Domino. Dominus regnavit. Iubilate Deo. Misericordiam et iudicium.</i>
(S. COLUMB).....	<i>Confitemini Domino. Ad Dominum. Levavi oculos. Laetatus sum. Ad te levavi oculos meos.</i>
(S. UNI) .....	<i>Misericordias Domini.</i>
(S. GERMOC) ....	<i>Deus ultionum. Venite exultemus. Cantate. Dominus regnavit.</i>
(S. CONSTANTIN)...	<i>Domine, exaudi. Benedic, anima mea.</i>
(S. PAUL).....	<i>Benedic, anima mea. Domino: Domine.</i>
(S. SAMSON) ....	<i>Confitemini Domino, et invocate.</i>
(S. BREACA) ..	<i>Domine, refugium. Qui habitat. Bonum est. Dominus regnavit.</i>
(S. CONAN).....	<i>Lauda, anima mea. Laudate Dominum. Laudate Dominum.</i>
(S. NECTAN)....	<i>Confitemini Domino. Paratum cor meum.</i>
(S. CYBI)....	<i>Confitemini Domino, quoniam.</i>
(S. TEILO).....	<i>Deus laudum. Dixit Dominus. Confitebor tibi. Beatus vir.</i>
(S. IA.).....	<i>Inclina, Domine. Fundamenta eius. Domine Deus.</i>
(S. ADWENNA) ..	<i>Laudate, pueri. In exitu Israel. Non nobis. Dilexi quoniam. Laudate Dominum</i>
(S. WINWOLOC)...	<i>Nisi quia Dominus. Qui confidunt. In convertendo. Nisi Dominus. Beati omnes. Sæpe expugnaverunt. De profundis</i>
(S. MERIADOC)...	<i>Domine, non est. Memento Domine. Ecce quam bonum. Ecce nunc. Laudate nomen.</i>
(S. RUMON)....	<i>Domine Exaudi. Benedictus Dominus. Exaltabo te, Deus.</i>

In 1878 was passed the Truro Chapter Act, authorising the foundation and endowment of Residentiary Canonries, to be in the patronage of the Bishop; and in 1882 the fifth Canonry, originally belonging to Exeter Cathedral, was transferred to the new Diocese. Out of the income arising from this source were founded, by order in Council, dated March 10th, 1885, two Residentiary Canonries, which were allotted by the present Bishop to the offices of Precentor and Chancellor of Truro Cathedral.

In Cathedral Chapters of the old foundation \* there were usually four principal officers, in the following order of dignity, Precentor, Chancellor, Treasurer, Sub-dean. It was the object of the first Bishop of Truro to model (as far as circumstances would allow) his new Cathedral on the lines of the Cathedrals of the "old foundation." In the first years of the newly-formed Diocese the Chapter, as has been stated above, consisted of Honorary Canons, of whom the senior, Canon Thynne (who, already Prebendary of Exeter, elected to be transferred to the new Cathedral Body) was appointed to act as Treasurer; Canon Whitaker, Chancellor, with charge of the Scholæ Cancellarii, or Theological Schools for the training of candidates for Holy Orders; Canon Phillpotts, President of Honorary Canons; Canon Mason, Missioner—the latter well known in Cornwall for his mission work throughout the Diocese. Truro has now (1887) its endowed stalls for Precentor and Chancellor. In addition to this, by an Act of Parliament which passed in June, 1887, the Cathedral Chapter has been legally recognised as a body corporate, capable of holding property and endowments, and to it are to be transferred the patronage in Cornwall at present held by the Dean and Chapter of Exeter. The Bishop is constituted the Dean, and the Residentiary Chapter is composed of the two above-named endowed Residentiaries, together with the Sub-dean, who, by the Act, will also be always the Rector of the Parish of S. Mary, and one or more of the Honorary Canons holding the offices of Missioner, Treasurer, or President of Honorary Canons, who will act as Residentiaries until two or more stalls are endowed. The Canons Residentiary and Honorary Canons form together, under the Dean (at present the Bishop), the Greater Chapter, which, as distinguished from the Residentiary Chapter, in the Cathedrals of the "old foundation," usually exercised the right to elect a Proctor to represent it in Convocation, and also the right to elect the Bishop under the *congé d'elire*.

Truro, therefore, is a Cathedral of somewhat mixed character; it is literally of "new foundation," it has honorary Canons instead of non-residentiary Prebendaries, but its residentiary Chapter is formed on the model of Cathedrals of the "old foundation," and its statutes (at present only in draft) are of a corresponding character.

Below are given the names of the present Members of the Residentiary Chapter:—

*Dean*—The Lord Bishop of Truro.

*Residentiary Canons* :

A. B. Donaldson, M.A., Precentor.

A. J. Worlledge, M.A., Chancellor.

J. H. Moore, M.A., Sub-dean (Rector of Truro).

F. E. Carter, M.A., Missioner.

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\* The Cathedrals of the "old foundation," which consisted of secular Canons, not of Monastic or Canons regular, are York, Hereford, Lichfield, Salisbury, Exeter, Wells, Lincoln, Chichester, S. Paul's, S. David's, Bangor, S. Asaph, Llandaff. Their statutes and organisation remain substantially unchanged from the Pre-Reformation times. Those of the "new foundation" are either those which had been, previously to the Reformation, monastic, and were then changed to secular establishments, namely Canterbury, Winchester, Durham, Ely, Norwich, Worcester, Carlisle, Rochester; or Cathedrals newly created, as Gloucester, Peterborough, Chester, Oxford, Bristol, in the reign of Henry VIII., or of still later date, such as Manchester, Ripon, in the present century. S. Alban's, Southwell, Newcastle, Liverpool are simple parish Churches, though the two former have magnificent histories as monastic Churches.

Beyond the income secured for the two above-named Canons, Truro has at present (1887) no endowment for its Cathedral, the maintenance of Divine worship and repairs of the fabric, payment of choir, organist, and other officials. But an attempt has been made, with good promise of success, to procure powers from Parliament to enable the Ecclesiastical Commissioners to make a grant out of the large funds in their hands, derived from ancient capitular and Cathedral property in Cornwall, for these necessary objects.

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## Truro Cathedral.

### THE FIRST STEPS.

**T**HE first Bishop of Truro felt at once the paramount importance of a Cathedral for his new Diocese, as a centre of Church life and worship, from which the whole Diocese would receive quickening influences. His views are embodied in an interesting volume, entitled—"The Cathedral: its necessary place in the life and work of the Church" (Murray, 1879). At the first Diocesan Conference, held in October, 1877, a committee was appointed for the purpose of considering what steps should be taken to provide a suitable Cathedral. And in April, 1878, a County Meeting, under the presidency of the Lord-Lieutenant—Lord Mount Edgcumbe—was called to further this object. It was decided, after some alternative sites had been discussed, to erect the New Cathedral on the site of St. Mary's Church, and, to facilitate this plan, the Rector and patron, the Rev. C. F. Harvey, now Vicar of Probus, and Hon. Canon of Truro, generously placed in the hands of the Bishop the advowson of the Rectory. The parishioners of St. Mary's and others had collected a sum of £3,000 or £4,000 towards the restoration of the Parish Church, this was also readily given towards the scheme. A sum of £15,000 was collected in the room, and subscriptions flowed in. In August, 1878, J. L. Pearson, Esq., R.A., was selected as architect, and in the following year his plans were presented, and accepted. A sum of £10,000 was spent on the purchase of the site and the adjacent property, and building operations were now commenced.

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### LAYING OF THE FOUNDATION STONES.

**T**HIS event, which may be fairly considered of historic interest, took place in the presence of a great multitude, with very imposing ceremonies. There were present the Bishops of Truro, Exeter, and Madagascar, and a great body of the Clergy of the Diocese, including the Archdeacons, Canons of the Cathedral, and the Rural Deans. Of the laity, there assisted at the ceremony the Lord Lieutenant, the Earl of Mount Edgcumbe, the Lord Mayor of London, the Mayor and Corporation of Truro, and the municipal authorities of various boroughs in Devonshire and Cornwall, together with a vast concourse of men and women of all ranks and stations. The Prince and Princess of Wales, accompanied by their sons, Princes Albert Victor and George, were the guests of Viscount Falmouth, at Tregothnan, and drove







OLD ST. MARY'S CHURCH.

thence to the city, where they were received with great state by the civic and other authorities.

The stones were laid by the Prince (Duke of Cornwall), one at the N.F. corner of the exterior of the choir, and another in the nave, with full masonic as well as ecclesiastical ceremonies. The Grand Officers of England and the Provincial Officers of Cornwall assisted the Prince in the former part of the ceremony; while the benediction of the stones by the Bishop of the Diocese was made solemn by the singing of hymns and chanting of Psalms by a choir gathered from various parts of the Diocese. The day was observed as a great County holiday and day of rejoicing; and the event was annually commemorated by special services either in the wooden Church, or out of doors, at the foundation stones, and within the newly-erected building, so far as it was possible, from time to time.

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### OLD ST. MARY'S CHURCH.

**I**N the Autumn of 1880 the demolition of St. Mary's Church was commenced, to make way for the new edifice, the Parishioners, by a resolution passed in Vestry, January, 1880, having accepted as their future Parish Church the south aisle of their old Church, which has been incorporated by the Architect with much skill and taste into the new building. The following history and description of the old Church will be interesting to many:—

The Church was built on the site of two successive and more ancient edifices, in the early part of the 16th century. The South and East fronts, which are richly decorated, belong in style to the reign of Henry VII., and a deed has been preserved, dated the 19th year of that King (1504), by which Sir John Arundell grants permission to the inhabitants of Truro to dig for stone at his manor at Truro-vean, for the purpose of "byldynge of the new Church and of a new toure." The date of 1518, the earliest inscribed in the Church, is painted on the glass in one of the windows of the present south aisle of the Cathedral. The West and North fronts, as well as the interior, were in a very different and less ornamental style, and were finished at a later period. Hals says that "the Church was built at the proper costs and charges of the inhabitants and other pious benefactors," and that the arms of Tregian, Trenoweth, Carmenow, Edgcombe and others, were in his time to be seen in the windows, and that on the North window were the arms of John, Earl of Cornwall, together with the badge and motto of the Dukes of Cornwall. The greater part of the painted glass was removed, as well as a quantity of fragments and ornaments, during the repairs effected towards the middle of the 18th century. Judging from the few fragments that have been preserved, this act of the so-called "restorer" is deeply to be regretted.

The Church consisted of a nave and south aisle, of eight bays, and of a smaller North aisle, of five bays. The length of the Church, measured internally, was 114 feet, its greatest width, 38 feet. The height from floor to roof was 24 feet. The roof was, until the recent alteration, covered with a plastered ceiling, dating from the first half of the last century. The Altar, still preserved and used as the Parish Altar in the South aisle of the Cathedral, is of oak, with the following inscription in Greek uncials, *i.e.*, "He that eateth My Flesh and drinketh My Blood hath eternal life, and I will raise him up at the last day"—John vi. 54. This altar was the gift of George Phippen, Rector from 1624 to 1648 (?). The monuments originally in the

old Church are now in the N. Transept of the Cathedral, and are described in their proper place later on.

The organ was built in 1750, by Byfield, and was enlarged at a later date, and again altered in 1837, when it was placed in its position in the south aisle. It is said to have been originally built for one of the Chapels Royal, but was not found suitable for its intended situation, and was bought by Mr. Lemon, and presented by him to the Church.

The steeple of old St. Mary's was a *quasi* classic structure, completed in 1769, and at a cost to the Corporation of nearly £900. Previously to that date there was nothing but a bell-cote, with a single bell. The tenor bell was given by Lord Falmouth, and bears the date.—The smaller bell was purchased by the Parish.

Some years ago a clock with chimes was presented to the Parish by Miss Carlyon. These, together with the bells, have been placed in the new campanile or clock-tower.

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#### LIST OF THE RECTORS OF TRURO.

*Extracted from Exeter Records by Mr. Arthur Burch, Registrar.*

1278. Dominus NICHOLAUS DE CASTELLO, Capellanus. Instituted to the Church or Chapel of S. Mary of Triueru, by Bp. Bronescombe, at Teynton, on Monday next after Epiphany.
1339. Dominus GALFRIDUS IN VENELLA DE TADELAWE, Presbiter. Instituted to the Church of Treureu, by Bp. Grandison, at Clist, on Aug. 22. Patron, Thos. Prideaux.
1349. Dominus RADULPHUS DE POLWYL, Presbiter. Instituted to the Church of Truru, by Bp. Grandison, at Clist, on Sept. 20. Patron, John of Mountnyrom.
1362. JOHANNES DECOY DE TREWYTHENEK, Clericus. Instituted to the Church of Trufu, by Bp. Grandison, at Chudleigh, on Sep. 15. Patron, Robert Prideaux, of Nyweham.
- No date.* THOMAS WILLE.
1412. NICHOLAS TREBERVETH. Instituted to the Church of the Blessed Mary of Treureu, on March 18. Patron, Robert Hull. Died Rector.
1450. Dominus SIMON KESTELL, Capellanus. Instituted to the Church of Truru, by Bp. Lacy, at Chudleigh, on May 12. Patron, Henry Bodrugan. Died Rector.
- 1461—2. Dominus REGINALDUS THOMAS, Capellanus. Instituted to the Church of the Blessed Mary of Truru, by Bp. Neville's Vicar, at Exeter, March 10. Died Rector.
1499. Dominus THOMAS BASLEGH, Presbiter. Instituted to the Church of Truru, by Bp. Redwayn's Vicar, on Sep. 10. Peter Eggecomb, patron. Resigned.
1513. Dominus THOMAS COLCOT, Capellanus. Instituted to the Church of Trewro, by Bp. Oldham's Vicar, on Sep. 1. Died Rector.
1522. Dominus JOHN OVEROWE, Capellanus. Instituted to Church of Trewro, by Bp. Vesey's Vicar, on Ap. 12. Resigned.
1533. Magister WALTER BURGAYNE. Instituted by surrogate of Bp. Vesey's Vicar-General, on May 10, to the Church of Truro. Resigned.



1541. THOMAS FFUYCHE, Clericus. Instituted by Bp. Vesey, on Sep. 1, to the Church of Truro. Patron, Richard Edgecombe. Resigned.
1546. DOMINUS NICHOLAS WENMOUTHE, Priest. Instituted by Bp. Vesey's Vicar-General, on Dec. 20, to the Church of Truro.
1558. DOMINUS RICHARDUS FFOSSÉ, Clericus, Collated (by lapse) by Bishop Turberville to the Church of Truro, May 12.
1558. WILLIAM DAWSON (*Institution not recorded*). Died Rector.
1624. GEORGE PHIPPEN. Instituted by Bp. Cary, at London, on Dec. 17, to the Church of Truro. Patron, Hugh Boscawen. (*Apparently he was deprived by the Puritans*).
- No date.* JOSIAS HALL. Died Rector.
- 1666—7. SAMUEL THOMAS. Patron, Richard Edgecomb. Died Rector. Instituted March 22.
1692. ROBERT BOWBEARE. Instituted March 25. Patron, Pearse Edgcumbe. Ceded.
1693. SIMON PAGETT. Instituted Nov. 8.
1711. JOSEPH JANE, B.A. Instituted by Bp. Blackall. (By lapse). Died Rector. Instituted May 29.
1746. ST. JOHN ELIOT, B.A. Collated (by lapse) June 3. (*Also Rector of Ladock*). Died Rector.
1761. CHARLES PYE, B.A. Instituted July 9. Patron, George, Lord Edgcumbe. Died Rector.
1803. THOMAS CARLVON, M.A. Instituted May 3. Patron, Right Hon. Richard, Earl of Mount Edgcumbe. (*Also Vicar of Pr. bus*). Died Rector.
1826. THOMAS STACKHOUSE CARLVON, M.A. Instituted July 10. Ceded.
1833. EDWARD DIX, M.A. Instituted Dec. 12. Ceded. (*Afterwards Vicar of Newlyn*).
1839. WILLIAM WOODIS HARVEY, M.A. Instituted March 1. (*Prebendary of Exeter*). Patron, the same Earl. (*While Rector, himself became Patron*). Resigned.
1860. EDMUND GEORGE HARVEY, B.A. Instituted July 7. Ceded. (*Afterwards Vicar of Mullion*).
1865. HENRY BAWDEN BULLOCKE, M.A. Instituted June 1.
1875. CLEMENT FOX HARVEY, M.A. Instituted Apr. 30. (*Honorary Canon of Truro*). Ceded. *Afterwards Vicar of Probus*.
1885. JAMES HENRY MOORE, M.A. Collated Oct. 7, by the Patron, George, Lord Bishop of Truro. (*Honorary Canon of Truro and Sub-dean of Truro Cathedral*).

## INTERNAL FITTINGS FUND.

THE translation of Dr. Benson to the Primacy in 1883 left the See of Truro vacant, and, to the great satisfaction of Cornish Churchmen, his own Examining Chaplain, the Rev. G. H. Wilkinson, Vicar of S. Peter's, Eaton Square, and Hon. Canon of Truro, was selected as his successor.

This appointment not only gave that fresh impetus to the raising of funds for the building of the Cathedral which eventually resulted in the erection of the transepts (the southern one as a memorial to Dr. Benson, first Bishop of Truro), but was instrumental in helping on the effort to build the first stage

of the central tower and the clock tower. It was, moreover, soon followed by a new and interesting movement. This was the Ladies' Association for providing the internal fittings for the Cathedral.

In the Spring of 1884, when upwards of £90,000 had been subscribed for the building of the Cathedral, and a Guarantee Fund of £10,000 was about to be raised to complete the work contemplated, the Cathedral Building Committee requested the architect to give them an estimate of the sum necessary for providing temporary internal fittings to enable the services to be carried on when the Cathedral was consecrated. These were to be of the simplest and cheapest character; but it seemed even then that £1,630 would be required. This, however, did not suit the Bishop's ideas—as he said, quoting King David's words—speaking (in I. Chron. xxii. 5) of the Jewish temple, "The House that is builded for the Lord must be very magnificent." He did not think these temporary internal fittings worthy of the beautiful Cathedral, and then the happy thought occurs to him, no doubt an answer to earnest prayer—"Why should not this be entrusted to the Women of Cornwall, and so give them a share in the great work?" On the 29th of August, 1884, he summoned a meeting of Cornish ladies (160 were present), and all went to the temporary Cathedral and received the Holy Communion together, and then the Bishop, not only in his sermon, but in the addresses he delivered afterwards in the Council Chamber of the Town Hall, showed what a sacred charge had been gladly undertaken, all present humbly believing that God himself had entrusted it to them. The Diocese was divided, according to the Rural Deaneries, into twelve divisions, each of which had its own Lady President and Secretary, and Local Committees and workers were appointed in almost every parish, under the superintendence of Miss Selina Thornton, the Honorary Secretary.

A few of the smaller fittings had previously been promised, but an apparently hopeless list of the more costly requirements remained to be provided. But "One and All" set to work. One Deanery guaranteed to raise money for one object, one for another, and private individuals availed themselves of this opportunity of making some special offering. Remembering the Bishop's instructions—"That workers were not to relax their efforts until they were able to report to him that every woman in Cornwall had been told of this great enterprise, and had had an opportunity of contributing towards its accomplishment"—collectors were appointed, and it was found that when the movement was clearly explained to them, none were more willing to give than the poor, and that they *liked* to be asked to take their share of the work. In a very few months more than fifteen thousand pounds were raised, and Mr. Pearson was instructed to prepare designs for the various internal fittings, worthy of the beautiful building which was to contain them.

Mrs. Arthur Tremayne eventually took Miss S. Thornton's place as General Secretary, and to her energy and zeal are to be attributed in no little degree the success of the movement.

In the appendix will be given the list of the Ladies' Committee and Officers, together with the detailed account of the various articles provided through their efforts.



SOUTH-EAST VIEW OF CATHEDRAL, SHOWING OLD ST. MARY'S AISLE.

*From Photo by Ellery, Truro.*





## THE DESIGN OF THE CATHEDRAL.

**S**PEAKING generally of the design and plan of the Cathedral, it may be said to exhibit a wise combination of fidelity to ancient standards of English architecture of the best and purest models, with a singular freedom from servile imitation and commonplace adherence to the letter rather than to the spirit of early art.

There may be traced both in the general plan and design, as well as in many of the details, great versatility of artistic skill, adaptation to local and practical requirements, and a bold and free use of varying forms.

Students of the architecture of our old English Cathedrals will now and again be met, as they walk through or round Truro Cathedral, with some feature that reminds them of Lincoln, or Westminster, or some other noble ancient minster; but it will be like the features of children of the same family, born of the same noble parents, Religion and Art, and not mere dead mechanical copies, without life or meaning.

The aim of the architect has evidently been to realise a true Cathedral, not a merely enlarged Parochial Church; to make every part of the building and every detail of the ornamentation combine to produce a Christian temple, full of almost endless variety in detail, without ceasing to be one lovely, harmonious whole; a type, it may be fairly said, of the Church—one Holy Catholic and Apostolic, with infinitely varying forms of life, work, and holiness, in the members that together make up the Body of Christ.

The architecture of the Cathedral is early English, with characteristics of buildings of the early part of the 13th century.

The general external features of the building, when completed, will be a grand central and two western towers, some deeply recessed doorways and windows of plain character, yet graceful lines. The entire length of the building from east to west will be about 300 feet. The interior of the choir is 115 ft. The nave will be 165 feet long and about 76 feet wide. From floor to roof the height of the interior is 70 feet. The central tower will be the highest point of the building: from the floor-line to the weather-cock it will be about 224 feet high. The towers at the western end will be about 204 feet high. Of these three towers nothing is yet built but that portion of the central tower which rises to the level of the ridge of the roof. The energy of the zealous Clerk of the Works, Mr. Robert Swain, warmly supported by other friends of the Church, was mainly instrumental in raising funds to erect this portion of the tower. The design for the completion of the central tower shows two stages above the level of the roof, with three double-lighted windows in each, the final stage being ornamented with an elevated parapet and pinnacles at the corners.

The design for the nave and aisles shows a series of aisle windows, eight in number, simple lancets, in couplets, divided by buttresses, and the clerestory windows consist of two broad lancet-shaped lights, with a trefoil in the head.

The design for the west front is very imposing. In the centre are two large doorways, deeply recessed, embracing the whole of the front between the towers. These doorways are flanked with buttresses and pinnacles, and are enriched with sculpture in the spandrels and arches. Above there is a rose window, with two double-lancet windows beneath. These windows, including the rose, are deeply recessed from the arch which supports the gable of the nave, and which is enriched with panel-work and sculpture, on each side being two turrets, combining staircases and finial pinnacles. The towers, one on each side, stand back from the line of the west front a few

feet. They are in four stages, the lowest having a one-light window; the second, two lancets, which are on a line with the lancet windows of the west front; the third and fourth stages are composed of two double windows each, those in the upper stages being very lofty.

Of the nave, with its western towers, nothing is at present erected save a portion of the two bays on each side. A rough stone wall and lean-to roof closes in the western opening of the great tower and the transepts.

## DESCRIPTION OF THE BUILDING.

### EXTERIOR.

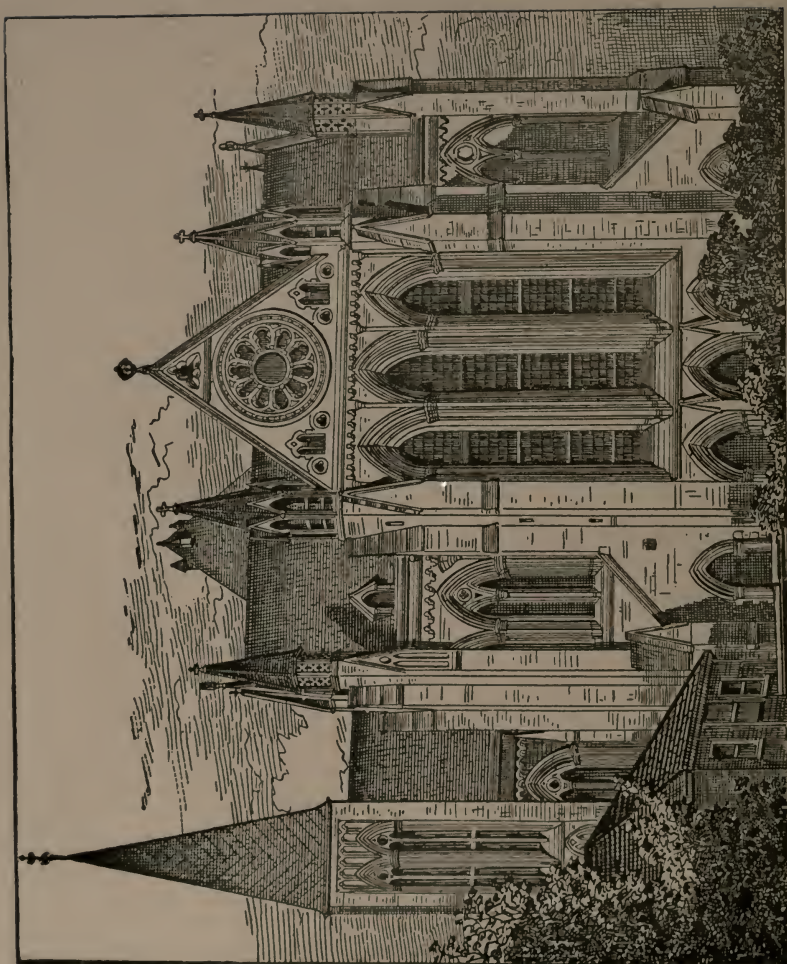
THE best approach to view the external features of the Cathedral is through Cathedral lane (the old Church lane). The eye is attracted by the south transept and its richly decorated porch, which form a very marked feature on the south side of the building. The doorway is composed of three small arcades, separated by detached pillars, the double doorway itself being deeply recessed. It is flanked by pinnacles. The decoration (sculptured or otherwise) of this porch, which is the gift of Canon Phillipotts, of Porthgwidien, has not yet been finally decided upon, and the empty wall spaces and tympanum over the door seem to demand suitable ornamentation. Above the porch rises the gable end of the transept, composed of three lancet windows in the lower portion, immediately over the porch, and a large rose window above, the window and the gable being enriched with panel work of an early character.

To the west of the transept is seen the circular roof, the tapering pinnacles and open parapet and narrow lancet windows of the Baptistery. This portion of the building not only gives variety and character to the architectural design, but, from the fact of its being a memorial to Henry Martyn, the devoted missionary, a native of Truro, will always recall and link the Cathedral with sacred memories of the missionary work of the Church. The Baptistery will be more particularly described when the interior is visited.

Westward of the transept rises the Clock Tower, and beyond it the portion of the old Church of St. Mary's, Truro. These two form together that portion of the building which alone has been retained, by the generosity of the Rector and Churchwardens, as the legal Parish Church. This arrangement has received the sanction of Parliament, by an Act passed June, 1887.

The Clock Tower or Campanile rises to a height of 135 feet, in four stages, terminating in a spire covered with Cornish copper, and crowned by a gilt vane, the gift of A. P. Nix, Esq., who placed it *in situ* with his own hands. The funds for the building of the Clock Tower were raised, to a great extent, by the zeal and generosity of inhabitants of Truro and the immediate neighbourhood, assisted by gifts from more distant quarters. In this tower are placed the Parish bells and clock. The present dial faces of the clock, which are new, are the gift of Canon Wise, of Ladock, a generous benefactor of the Cathedral. The old and somewhat unique front of the present south aisle deserves careful study. It is a rich piece of perpendicular work; and when the plans of the Cathedral were being prepared, many lovers of ancient buildings in the Diocese and elsewhere earnestly desired that this distinctive feature should be preserved. The way in which the old portion has been united with the new is deserving of all praise. The whole of the





*From Photo. by Ellery.*

EAST END OF CATHEDRAL.



Clock Tower has been designed with the purpose of linking the old and new together; and the richer character of the south transept prevents there being too violent a contrast between the severity of the early English architecture of the newer building and the more florid ornamentation of the older fragment of the 16th century work. There are, including that at the base of the clock tower, seven windows of perpendicular style; there is much carving on the parapet and south wall, of a character similar to that seen at S. Mary Magdalene, Launceston, and other Cornish churches of the same period.

Passing round the east end of the south aisle, the visitor will observe the remains of rich Tudor work in three niches, one canopied and surmounted by a coat of arms, now too mutilated to decipher. Nor must he omit to observe the flying buttresses of the choir and the gables and turrets of the choir transept.

Standing at the east end of the building, the spectator looks up at a circular window in the gable, the two tiers of windows of the choir, of three lancets each, the lower tier being shorter, and below them the smaller windows that light the crypt. Passing round the north side, he will observe the much more severe aspect of this part of the building, and the solid buttresses that strengthen and support the walls, and the exterior of the organ chamber and the north transept, with its magnificent rose window. At the north east corner of this transept will hereafter stand the Chapter House, which is designed to be octagonal in plan, and to be approached by a porch, with flights of steps leading from the exterior, as also from the transept, and from the cloister courtyard, which will extend from the eastern wall of the north transept almost to the western end of the north nave aisle.

Before entering the Cathedral it may be interesting to note the various materials of which this noble building has been constructed. When the Cathedral was about to be erected a strong feeling was expressed that local stone should, as far as possible, be employed, and the Clerk of the Works, Mr. Bubb, whose death, in 1881, was greatly felt by all connected with the Cathedral, visited a great number of quarries in Cornwall for this purpose. Externally the walls are of local stone, faced with ashlar work, and buttress coins of Mabe granite; the dressings are of Bath stone, of various kinds. Internally the walls are faced with ashlar work of St. Stephen's china-clay stone, a species of inferior granite, with dressings of Bath stone. Doultong stone has been partially used, but was neither found so economical and good as the Corsham stone, which has been mostly employed.

The detached shafts are of Polyphant stone, Duporth stone, Hamhill stone, and a reddish or orange tinted stone from the neighbourhood of Northampton. The vaulting and groining are of Bath stone.

It will be interesting to make some comparison of the dimensions of Truro Cathedral, as designed to be completed, with those of some of the best known Cathedrals in England.

In the following table\* are given instances of some of the various classes of Cathedrals, from the largest, among which are numbered York, St. Paul's, Lincoln, Winchester, &c., ranging from upwards of 50,000 sq. feet of area, to upwards of 60,000 sq. feet; or what may roughly be called those of a second class, ranging from upwards of 30,000 sq. feet to upwards of 40,000 sq. feet, including Worcester, Gloucester, &c.; or a third class, including

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\* Compiled (by permission) from a very full list of English and foreign Churches, and their dimensions, given in "A Book on Building," by Lord Grimthorpe. London: Crosby, Lockwood, and Co., 1880. (Second edition.)

Exeter, Hereford, Ripon, &c., from upwards of 25,000 sq. feet to 30,000 sq. feet; and the fourth class, ranging from 20,000 to 25,000, including Rochester, Bristol, &c. Truro takes its place among these last, and while smaller, as a whole, than Rochester Cathedral or Tewkesbury Abbey, is larger than Bristol, St. David's, St. Patrick's, Dublin, or the new Cathedral at Edinburgh.

At present, of course, the design is but partially realised, and it remains for the generosity of Churchmen of the nineteenth century to vie with the noble and lavish expenditure of past ages in completing for Cornwall what will be a worthy sister of the glorious and noble sanctuaries raised for the worship of Almighty God throughout England, whose names that appear in the following table will recal to our readers splendid visions of glorious architecture and holy associations of lofty worship.

Inside Dimensions. Area, sq. ft.	LONG.			WIDE.			HIGH.		
	All	Trans.	Na.	All.	Mid.	Trans.	Vlt.	Steeple.	
St. Paul's .....	59,700	460	240	182	94	42	94	88	356 D.
Lincoln .....	57,200	481	{ 223w 171e.	215	{ 83c. 80n.	39	{ 61w. 36e.	82n. 74c.	262 C. 206 W2.
Ely .....	46,000	517	185	230	78	34	74	72	215 W.
Salisbury .....	43,515	450	{ 206w 195e.	195	82	32	{ 57w. 34e.	84	S.404 C.
Gloucester .....	30,600	408	142	180	83	35	35	67	225 C.
Exeter .....	29,600	383	140	140	72	34	27	69	140N.&S
Hereford .....	26,856	325	{ 144 106	130	74	30	54	70	144 C.
Rochester .....	23,300	313	122	126	65	28	30	55	156 C.
Bristol .....	22,556	284	113	125	69	31	29	52	133 C.
St. David's .....	21,950	298	129	133	70	29	27	46	124 C.
Edinburgh.....	21,160	242	112	138	68½	33	68½	—	S.300 C.
Dublin, St. Patrick's }	20,000	300	72	—	63	—	—	85	225 C.
Truro .....	23,200	300	109	131	62	29	58	70	{ 250 C. 200 W2.

### THE INTERIOR.

**P**ASSING southwards along the High Cross, or from Boscawen Street through Cathedral Lane, the visitor will do well to enter the South or Phillpotts Porch. The external carving of the finials, the dog-tooth ornament in the arches and groining are worthy of careful examination. The steps at the entrance are formed of fine large blocks of Cornish granite. The blank spaces on the wall and over the door seem to cry out for some decoration, which, it is to be hoped, will not be long in forthcoming. As the visitor enters the door and looks to the right, he will see in the arcading on the wall some shafts of fine Cornish porphyry, the gift of the late Colonel Cocks, who interested himself greatly in the choice of building materials for the Cathedral, and whose memorial is to be seen in the stained glass of the lancet windows close at hand in the south transept over head. Turning to the left the visitor should pass between the light and elegant clustered columns of polyphant and bath stone into the Baptistery or Henry Martyn memorial. This is quite an architectural gem, and consists of a circular building, with a groined roof, richly carved, supported by shafts of Bath stone and polyphant, with an arcading resting on carefully selected shafts of Cornish serpentine.





VIEW OF SOUTH PORCH.



## THE FONT.

THE Font is circular in plan, and stands four feet five inches above the Mosaic paving of the Baptistery, which is formed of varied foreign marbles of different tints, having two solid marble steps. The bottom one is seven feet six inches in diameter, of dark rich Fossil Marble; the second step is five feet eight inches in diameter, of selected Red Marble. At the same level with these is a fine circular step of Vert des Alpes, four feet four inches in diameter, and upon which is fixed the foot-pace and lower plinth to the Font, of a fine sample of pale Giallo Antico, forming, as it were, a platform for the Font. In the centre of this stands the massive moulded plinth, in fine selected Breccia Rosso Antico, and on this is fixed the stem or centre shaft, of Griotte d' Italie, with base of Breccia Rosso Antico, around which are solid moulded and carved bases of the same marble, upon which stands eight columns, which, with the centre stem, support the elaborate and massive bowl (three feet nine inches in diameter and one foot eight inches deep), of a beautiful and unique specimen of Breccia Rosso Antico, worked to circular form, and having the eight capitals to the columns elaborately carved out of the solid, the top rim being also elegantly moulded and carved with a flowing ornament. All the surfaces, including the carving, have been polished. The Font has been executed by Mr. Robert Davison, Marylebone Road, London, and is the gift of the Sunday School children of the Diocese.

The flooring is the gift of the Deanery of St. Austell.

The Font Cover is executed in oak, with circular base, rising to an octagon. There are two tiers of gables, with carved crockets and finials, supported by flying buttresses, with perforated tracing in the panels. The spire is crocketed with enrichments on the top, and there are groined roofs to each tier of gables.

The Cover is the gift of the Students of the Truro Diocesan Training College for Schoolmistresses, and is the work of Robinson, of Broad Street, London.

## THE TRANSEPT.

PASSING out of the Baptistery the visitor should take his stand under the central tower, and, looking upwards, take note of the fine proportions of this portion of the building. The massive piers and finely conceived arches, with their rich carving of dog-tooth ornament, the handsome arcading of the first stage of the tower, from which will eventually spring a groined roof, are sufficient to make the spectator long for the completion of this noble feature of the Cathedral. Looking eastward a view of the lofty Choir is now obtained, which for dignity, strength, and lightness, will bear favourable comparison with some of the noblest choirs in England. But before proceeding to examine the choir in detail, attention must be paid to the Transept north and south. The Southern Transept is a memorial to Dr. Benson, Archbishop of Canterbury, first Bishop of Truro, erected in recognition of his great work in organising the newly constituted Diocese of Cornwall, and his six years' labours as its first Chief Pastor. The transept is lighted by three lancet windows, with fine arcading in the triforium level, resting on detached shafts, and with a noble rose window above; the stained glass filling the latter is the gift of the Masters and Boys of Wellington College, of which great school Dr. Benson was headmaster from 1859 to 1872. The subject depicted is the out-pouring of the Holy Spirit upon the Apostles at Pentecost. In the three lower lights are subjects connected with the Spirit's work in the Church. A fuller account of

these subjects will be found in the Appendix where the whole series of windows in the Cathedral is explained. The three lower windows form a memorial to the late Col. Coeks. The stained glass is of the richly toned kind characteristic of the thirteenth century, and was executed by Clayton and Bell. It recalls the colouring and style observable in stained glass at Lincoln, York, Bourges, and Chartres. The triforium of the transept aisles is formed of fine segmental arches, with pierced quatre foils and double arcading; the clerestory of double lancet windows, with quatre foil head opening. The whole is groined in bath stone.

The North Transept is longer than the South by about 10 feet, and is lighted by three double lancet windows with cinque foil head openings. Above these is a large rose window, the tracery of which was the gift of Miss Gurney, whose father, Sir Goldsworthy Gurney, was the well-known improver of the steam engine.

It is filled with stained glass, representing the genealogy of our Lord, after the manner of old "Jesse" windows (see Appendix). This window is the gift of the Deanery of Penwith.

In this transept there is a fine gallery, with open parapet resting on groined arches, supported by fine columns. Through the triforium on the east side of the transept can be seen the organ chamber, which is formed from the two western bays on the north side of the choir, and runs to the full height of the clerestory.

In this spacious chamber is placed

#### THE ORGAN.

**T**HIS is a magnificent instrument, by Willis, of London, and consists of Four Manual Organs, viz., Solo, Swell, Great, and Choir. These Organs range each from CC to A (58 notes), and the Pedal from CCC to F (30 notes).

#### THE PEDAL.

1. Double Diapason, open wood	32 feet	4. Violone, open metal in front	16 feet
2. Open Diapason, "	16 "	5. Violoncello	8 "
3. Octave	8 "	6. Ophicleide	16 "

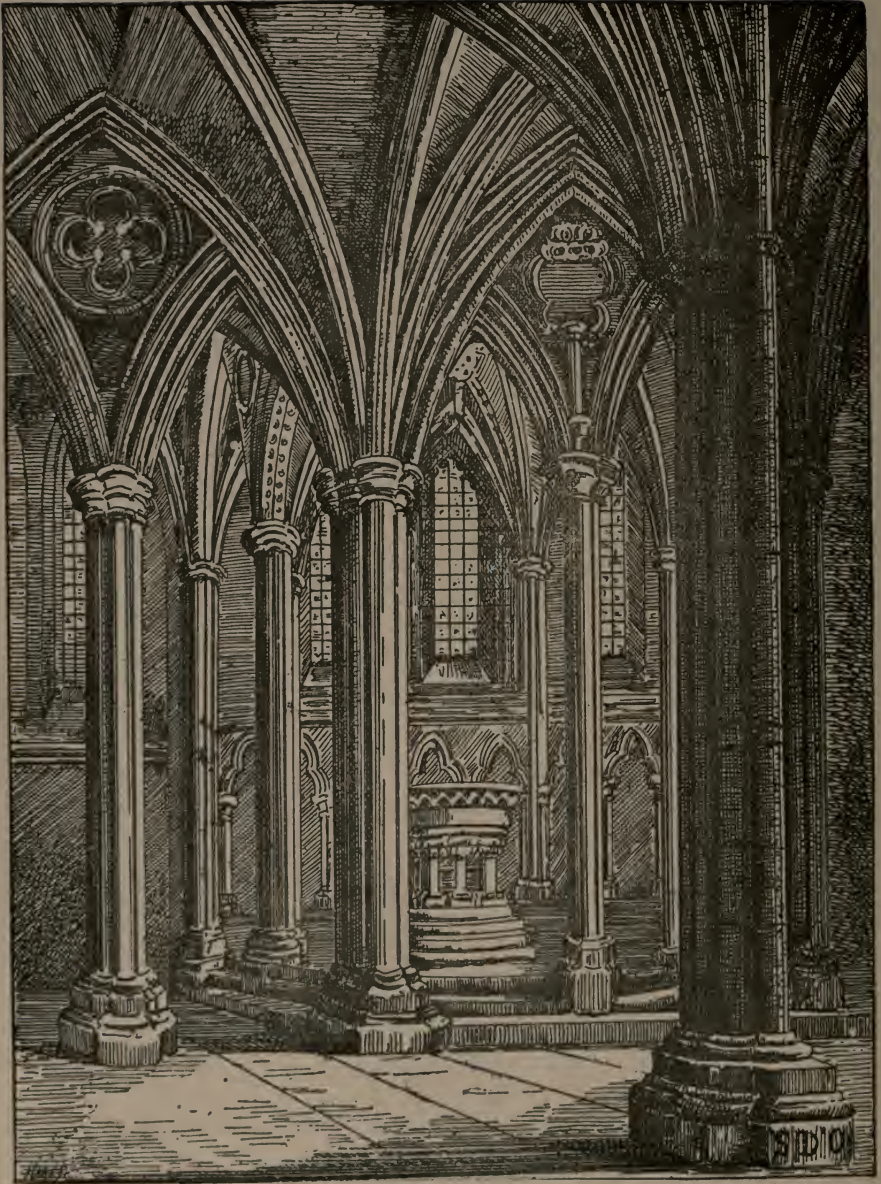
#### THE CHOIR ORGAN.

1. Gamba, metal	8 feet	5. Gemshorn	4 feet
2. Dulciana, "	8 "	6. Lieblich Flöte, metal throughout	4 "
3. Höhl Flöte, open wood	8 "	7. Piccolo (harmonic) metal	2 "
4. Lieblich Gedact from Tenor C, metal	8 "	8. Corno di Bassetto	8 "

#### THE GREAT ORGAN.

1. Double Diapason, open metal	16 feet	8. Fifteenth	2 feet
2. Open Diapason, "	8 "	9. Mixture, three ranks	....
3. Open Diapason, "	8 "	10. Double Trumpet, metal and zinc	16 "
4. Claribel, new form, open wood	8 "	11. Tromba	8 "
5. Principal, metal	4 "	12. Clarion	4 "
6. Flöte Harmonique	4 "		
7. Twelfth	3 "		





VIEW OF BAPTISTERY.



## THE SWELL.

1. Geigen Principal, metal ....	16 feet	6. Geigen Principal .....	4 feet
2. Open Diapason .....	8 "	7. Flageolet .....	2 "
3. Lieblich Gedact, metal and wood .....	8 "	8. Mixture, three ranks .....	
4. Echo Gamba .....	8 "	9. Contra Oboe, metal & zinc	
5. Vox Angelica, undulating with No. 4 by double windage, lower octave derived from No. 4 .....		10. Cornopean .....	8 "
		11. Hautboy .....	
		12. Clarion .....	4 "
		13. Vox Humana .....	8 "

## THE SOLO.

1. Harmonic Flute, open metal	8 feet	4. Clarionet .....	8 feet
2. Concert Flute .....	4 "	5. Tuba .....	8 "
3. Orchestral Oboe .....	8 "		

## THE COUPLERS.

1. Swell to Organ, sub-octave.		6. Solo to Pedals.
2. Swell to Great, unison.		7. Swell to Pedals.
3. Swell to Great, super-octave.		8. Great to Pedals.
4. Choir to Great.		9. Choir to Pedals.
5. Solo to Great.		

The instrument is fitted with pneumatic pistons, and complete tubular pneumatic system for the pedals. It is blown by two hydraulic engines, placed in the triforium on the east side of the north transept. The pipes are chiefly made of fine spotted metal.

It is intended hereafter, should funds be forthcoming, to provide the organ with a handsome case in oak; the present external arrangements being of a temporary character.

The organ is the gift of the Deaneries of Cammarth and St. Austell, supplemented by other contributions.

## THE MONUMENTS.

**I**N the North Transept are placed monuments formerly situated in the old Parish Church of Truro.

Conspicuous among them on the North wall is that of John Robarts and his wife. It is a fine specimen of Renaissance monumental art of the Jacobean period; the general design is a semi-circular pediment, supported on an entablature with columns, decorated with emblematic figures, such as Time, Death and the like, surmounted by the family coat of arms; the whole is of fine alabaster and marbles of different colours. There are semi-recumbent effigies in the costume of the day of John Robarts and his wife, with the following inscription:

"Heare lyeth inclosed ye Body of John Robarts, Esq., the sonne of Richard Robarts, late of Truro, Esq., deceased. He married Phillipe one of ye daughters of John GAVRIGAN, of Gavrigan, in ye countie of Cornwall, Esquire, by whom he had issue Sir Richard Robarts, Knight, his son and HEIRE, late High Sheriffe of the County of Cornwall, and NOE MORE. He was in all his life time a true lover of virtue in word and deed, plain,

uprighte, faithfull, and constant, and most just in performinge ye same and evermore in all his actions reputed grave, honest, and very discret. He deceased ye twenty-first day of March, in ye year of our Redemption 1614, and of his age 70, or thereabouts."

This monument has been carefully restored at the cost of the present Lord Robartes.

On the west wall will be seen a monument of slate, with alabaster mouldings, erected to the memory of Richard Pendarves (ancestor of the present Pendarves, of Pendarves), date, 27th of December, 1667.

In the adjoining space of the west wall is a group of marble tablets, with medallions and bust, to various members of the Vivian family. Prominent, with its bust and weeping cherubs, is the monument of Lieutenant-General Lord Vivian, who commanded a Cavalry Brigade at Waterloo with great gallantry and success. On either side are grouped memorials of John and Thomas Vivian; Eliza, wife of Sir Richard Henry Vivian, and daughter of Philip Champion Crespigny; John Henry Vivian, M.P. for Swansea; Betsy, wife of John Vivian. These monuments form links between the new Cathedral and the history of the past, some of whose worthies are thus commemorated within its walls.

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### THE PULPIT.

**A**T the north corner of the entrance to the choir stands the PULPIT, a noble offering to the Cathedral, by a donor who has enriched the building by his generosity in other ways, Canon Wise, of Ladock.

It is designed in the Decorated Style, and is constructed generally of polished Hopton Wood stone from the quarries near Wirksworth, Notts. Its moulded plinth is of Frosterley marble, in continuation of the Chancel step of the same material.

The ground plan of the lower portion is that of an irregular heptagon, with bases, shafts, and caps supporting moulded groins, which work within the heptagon and against an acute-angled pier supporting the central portion of the pulpit. This pier is emphasised with a column at each angle, extending the whole height of the pulpit, the central one supporting the book-board.

At the floor of the pulpit the plan becomes circular.

Above the floor are six richly-carved niches, separated by diapered buttresses with pinnacles. In these niches are placed the seated figures of Noah, Moses, Elijah, St. John Baptist, our Lord, and St. Paul, Great Preachers of righteousness to the sons of men.

In the spaces above the niches are small shields inscribed with emblems and monograms referring to the figures below. They are the dove with the olive branch and the rainbow, the ark of bulrushes and the burning bush, the Altar with sacrifice and fire descending, and the chariot of fire, the sword in pale with a label and the words "vox clamantis" and the Agnus bearing the banner, IHS and XPC, the initial letter P. with the swords in saltire, and the battle-axe in pale.

The finials of the niches and of the pinnacles run up into the cornice, which is enriched between them with carved pateræ.







CHOIR—LOOKING EAST.

## THE LECTERN.

**T**HE Lectern, with the steps leading thereto, is of brass or "latten" metal. It consists of a central column or shaft, supporting an Eagle, the outstretched wings of which carry the Holy Bible (richly bound and ornamented.) The Eagle is represented as trampling on a "basilisk," or dragon, and symbolises the Word of God and the power of the Gospel overcoming the "wicked one." Four buttresses serve to support the central shaft; on these buttresses are statuettes of the four Evangelists, each bearing his Gospel. There are two richly floriated branches springing from the central "annulus," or ring of the shaft, which support candles to light the book. The base of the Lectern rests on four crouching lions, as is usually seen in ancient examples.

The whole lectern and steps were executed by Messrs. Cox, Sons, Buckley, and Co., and are the gift of Miss Harriet Lanyon,

## THE CHOIR.

**T**HE visitor will now enter the choir, passing up the splendid steps which, like the rest in the choir and the entrance to the choir aisles, are of Frosterly marble and serpentine alternately. The mosaic panel between the two highest of these first steps is formed of varied Devonshire marbles, with the exception of the small green squares, which are of Vert Antique. The pavement in the centre of the choir is formed of various designs in dark red (Gretenstein), dark green (Vert des Alpes), with large red squares (Rouge Royal), the cream coloured bordering being of Jura marble.

Between the next steps are two long panels on the North side, with light red slabs (Rouge de Veronne), dark red (Rouge Royal), dark green (Vert des Alpes); on the South side, light green slabs (Cippolino), and dark red (Rouge Royal). The next level is laid with red marble (Gretenstein), green (Cippolino), and cream coloured (Hauteville). The lovely veined steps of the Sanctuary are of Pavonazza marble, and the mosaic of dark red (Rosso Antico), light red (Rouge Jasper), dark green (Vert Antique), and light green (Irish). In the panel, between steps 1 and 2, is a bright blue circle in the centre, of Lapis Lazuli.

These marbles are gifts from various individuals (see appendix), and are the work of the same artists as executed the marble work of the font and baptistery.

Speaking generally of the architecture of the choir, it is of lofty and graceful construction, with aisles and vaulted roof, a handsome double arcaded triforium and clerestory of light but noble proportions. The groining is formed of delicate richly carved ribs resting on clustered shafts.

There is a fine retro-choir communicating with the aisles, forming a spacious ambulatory round the whole choir.

There are two Eastern or choir transepts, treated with varied grouping of features.

In the South the windows are arranged in four tall lancets, with a wheel window above; on the North there are two divisions of lights, each subdivided again, giving eight lancets with quatre foils above.

The Northern bays of the Choir are the gift of Lord Robartes, in memory of the late Lord Robartes and his wife, who was a member of the Pole Carew

family. The coats of arms of the two families are carved in stone, that of the Robartes is emblazoned:—Azure, three estoils and a chief wavy or. That of the Pole Carew:—Quarterly 1st and 4th Carew; or, three lions passant in pale sable. 2nd and 3rd Pole:—Azure, Semée of fleurs-de-lis or, a lion rampant argent. The mottoes of the two families are “Quæ Supra” and “Pollet virtus.” The legend in English, which extends along the string-course, combines and expands the meaning of the mottoes in these words, “The path of the just is as the shining light, that shineth more and more unto the perfect day.”

On the opposite side the bays are a gift of the Fortescue family, as a memorial of the late Hon. George Fortescue, and bear the coat of the Fortescue family, and the motto “Forte Scutum Salus Ducum.” A warlike sentiment expanded into the nobler and higher meaning of the words of the Psalmist, “The Lord is my strength and my shield.” \*

Between the columns on either side are elegant screens of delicate hammered iron, that for design and execution are worthy of comparison with some of the finest work of ancient handicraftsmen. In front are the Canons' stalls and seats for the choir, with the Bishop's throne on the south side.

In accordance with ancient precedent, the stalls are arranged so as to place the chief dignitaries east and west of the members of the assembled Chapter. On the right, as the choir is entered, is the Bishop's seat as a member of the Cathedral Body. Next to him sits the Dean, then the Archdeacon of Cornwall, and beyond him the Sub-Dean. The Precentor's stall is on the left of the choir entrance, on his left the Missioner's, next the Missioner's that of the Archdeacon of Bodmin, and beyond him one for the Chancellor of the Diocese. The easternmost stall of the right range belongs to the Chancellor of the Cathedral Church, next the Throne, which has two seats for chaplains or dignities, one on either side of the Bishop. Westward from the Chancellor's stall, Canons in order.

Opposite the Chancellor the Treasurer of the Church has his stall at the east extremity of the left range, and westward therefrom Canons as on the right range.

Priest - Vicars and other officials occupy the lower ranges, or “Forma Secunda,” where also provision is made for Prebendaries of Endellion Collegiate Church and students of the Scholæ Cancellarii.

The stalls and other seats are worked in finely grained Burmese teak, and are of simple but dignified design. The arcaded panel work in front is of the Decorated period of art, an era when the best of existing woodwork in our Cathedrals was executed. In Cornwall, as a rule, the fine woodwork so frequently met with is of a later date, and somewhat more florid in style. The stalls were executed by Messrs. Shillitoe and Sons, the Builders and Contractors for the Cathedral.

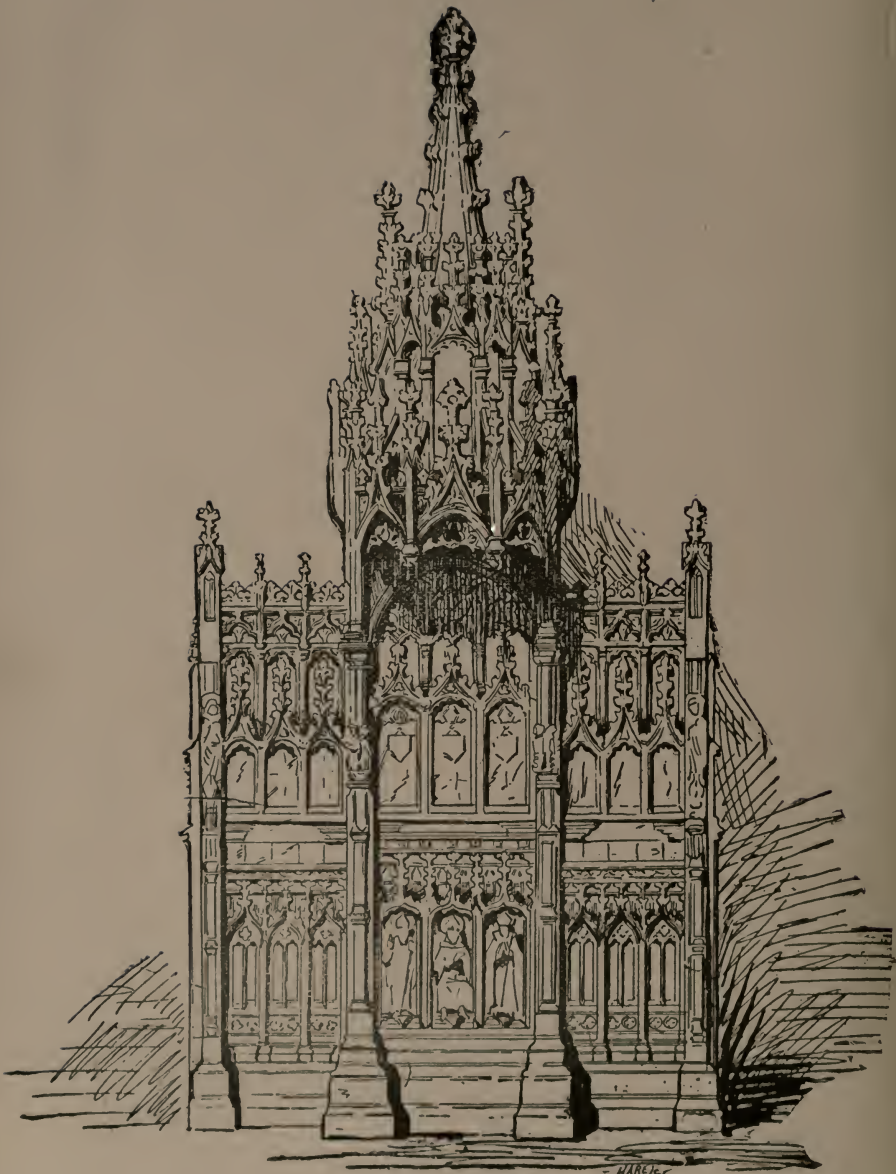
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\* The Latin motto is an instance of what is called “canting heraldry,” when a pun or rebus is indicated either by the motto or the armorial bearing. Instances of the latter may be seen on the tombs of Abbot Wheathampstede, with the Wheat sheaf, and Abbot Ramrigge with the Ram in S. Alban's Abbey (now a Cathedral); specimens of the former may be found in the motto of the Scudamore family, “Scutum amoris divini,” or of the Vere, “vero nil verius,” or of the Vernon, “Ver non semper viret,” or of the Fairfax, “Fare, fac.”









BISHOP'S THRONE,

## THE BISHOP'S THRONE.

**T**HIS is made in Burmese teak, and is a superb structure, with central seat for the Bishop, and Chaplains' seats on either side. The book front of the Bishop's seat has sculptured figures of the Archbishop of Canterbury, Dr. Benson, giving the Benediction; the Bishop of London, Dr. Temple; and the Bishop of Truro, Dr. Wilkinson. These figures, which are sculptured out of the solid, are in canopied and crocketed niches under the Bishop's book-board. The fronts to the Chaplains' seats are traceried, canopied, and crocketed.

The divisional ends between the book-front of the Bishop and the Chaplains' terminate with poppy heads, with very richly-sculptured figures representing the four great Doctors of the Western Church—St. Gregory the Great, St. Jerome, St. Augustine, and St. Ambrose. Below the poppy heads on the same ends are sculptured a winged beast and a Pelican, symbols of might and love.

The two ends of the fronts to the Chaplains' book-fronts are traceried, and terminate with sculptured poppy heads of animals entwined in each other in combat.

The seats are Misereres, and divided as stalls, with beautifully-sculptured canopies over. That to the Bishop's seat is supported on clustered columns. The back of the seat is traceried and sculptured, the central panel having the Archbishop's mitre and a shield under, with the arms of the Archbishopric of Canterbury quartered with those of the present Archbishop, Dr. Benson. The panel on the eastern side contains the mitre and arms of the Bishopric of London, quartered with those of Dr. Temple, the present Bishop of London and late Bishop of Exeter, out of which See the See of Truro was formed; and the panel on the western side contains the mitre and arms of the Bishopric of Truro quartered with those of Dr. Wilkinson, the present Bishop of Truro. The ends to the Chaplains' seats which run up and support the richly-groined canopies have on their fronts sculptured representations of the Archangels St. Raphael and St. Michael—St. Raphael in armour, on the eastern side, with a flaming word in his hand, and St. Michael on the western side in armour, striking a dragon at his feet with a sword.

The seats are surmounted by elaborate groined canopies, of varied design, and terminating over the Bishop's seat with a crocketed spire, round which cluster a forest of pinnacles with flying buttresses.

The whole work is sculptured out of the solid wood, and was executed in its entirety by Messrs. Luscombe and Son, of Exeter. It is a splendid memorial of the long and able Episcopate of Bishop Phillpotts, well known as "Henry of Exeter" in the Church history of the first half of the nineteenth century.

The Litany desk or faldstool is of teak. There are finely carved poppy heads, with emblems of the four Evangelists and other figures, in panels on the ends. The front is arcaded with mouldings, and is further ornamented with crockets and finials, supported by columns. The front of the bookboard is enriched with carving. This is the gift of Mrs. Archer, and was executed by the same maker as the font cover.

## THE REREDOS.

**S**TANDING below the Sanctuary steps, which are of lovely Italian marble, delicately veined, we look up at the magnificent Reredos, of richly carved Bath stone. The general idea of the sculpture is "the one great sacrifice of our Blessed Lord," made with bloodshedding on the cross, represented in the "Crucifixion," immediately above the altar, and as pleaded continually in heaven, represented in the "Majesty" which fills the upper part of the central portion of the reredos; while on either side are typical subjects of the older Covenant, representing the great foreshadowing of Sacrifice for sin, of the gift of Life, of Communion with God, and of self-oblation.

Examining the Reredos in detail, it will be observed that the whole is designed in three great sections, a central and two side ones; each subdivided into separate portions, by tiers of recessed and richly canopied niches, the composition forming, with its splendid groups of sculptured figures, not only a work of beautiful symbolic art, but a most effective instrument of devotional and sacramental teaching.

In the central section our attention is first of all directed to the offering of the great High Priest of the "one oblation of Himself once offered on the Cross." The Sculptor has succeeded in combining that which it is so difficult to do, the true pathos of human suffering with the dignity of the Divine Personality of the holy Victim.

All the details of the great and awful event are treated historically and yet devotionally. On either side of the Crucified Son of God are the Blessed Virgin Mary and St. John; at the foot of the cross Mary Magdalene embraces the sacred Feet; the other Mary offers consolation to the sorrowful Mother. The purpose of the Saviour's passion includes Jew and Gentile, and so are seen in the group Hebrew Rabbis, the Roman Centurion with his soldiers, and a man of the people holding a lantern; that the event is one that concerns not earth only but the unseen world, is shown by the presence of ministering Angels, whose nine-fold choirs are also indicated in the nine small niches immediately above the altar, and in the adoring representatives of the heavenly hosts in the eight pairs of niches on each side of the central section. Below these angelic figures on either side close to the altar are the figures of the four Evangelists, in the pages of whose writings are recorded with such emphatic fullness all the details of the Saviour's Cross and Passion.

Then above, in the upper division of the Central Section, we see the figure of the same Jesus, "Who, for the joy that was set before Him, endured the cross, despised the shame, and is now set on the right hand of the Majesty on high." There is the great High "Priest upon His Throne," crowned and robed, holding the Book of Life, "ever living to make intercession," "appearing before God for us," surrounded by angels, and amidst the glory of the "Redeemed from among men," lifting His Hands in blessing upon His Church as at the Ascension.

Then on either side are the great historical preludes of this mighty mystery.

- 1.—Righteous Abel and his sacrifice of faith looking forward to the sprinkling of that Blood "which speaketh better things" than that of the first witness slain for God's truth.
- 2.—Noah, who walked with God and offered his oblation of thanksgiving for redemption from the punishment that overtook the ungodly.

- 3.—The Tree of Life—the Sacrament of Life in Paradise—emblem of the Living Sacrament of Life in the Church on earth, and of the bliss of Eternal Communion in Heaven.
- 4.—The Sacrifice of Isaac—faint type of the gift of an Eternal Father, “Who spared not His own Son.”
- 5.—The Brazen Serpent—type of the uplifting of the Son of Man on the Cross to redeem mankind from the curse of sin.
- 6.—Feasting on the Paschal Lamb—the figure of Him that was to be “the very Paschal Lamb, that taketh away the sin of the world,” and Whose Flesh is “meat indeed” for His people.
- 7.—The Shew Bread—the emblem and the memorial of the self-oblation and the consecration of the 12 tribes, and of mystic communion with God in His Sanctuary, to be realised in a far deeper sense and meaning in the Eucharistic feast, where Christians feed on the Bread of Life, and “offer themselves, their souls and bodies as a living sacrifice” to God, their reconciled Father.
- 8.—The gathering of the first fruits—fulfilled in the Resurrection of the Son of God, “the first fruits of them that slept,” in the Sanctification of the Church as “a kind of first fruits of His creatures,” and in the consecration to God in this present world now, and hereafter at the great harvest, of all the best gifts of spirit, soul and body that man possesses, redeemed and made “fit for the Master’s use.”

In the outer tiers of niches are seen the figures of the prophets who spoke beforehand of all this; Isaiah, the Evangelical prophet; and David, the Psalmist of the Passion; Amos, the shepherd prophet of the Church’s glory; Zachariah, the prophet of the Priesthood; Jeremiah, the prophet of mercy and judgment; and Joel, the prophet of penitence; Malachi, who foretold the oblation of the pure offering of the Eucharist.

And then the Apostles and martyred Saints of the Christian Church.

The twelve great “Foundations” of the Church grouped in the lower sub-divisions of the two side sections, and in the tiers of niches representatives of later saints of varied rank and station and time.

St. Edmund, the English Christian King, shot to death by heathen Danes.

St. Polycarp, the Holy Bishop and Martyr of Smyrna.

St. Cecilia, the sweet singer and Virgin Martyr.

St. Alban, Proto-martyr of Britain.

St. George, the saintly soldier-martyr of Cappadocia, Patron of England.

St. Catherine, the cultured Virgin Martyr, patroness of philosophy and learning.

St. Lawrence, the holy Archdeacon of Rome and Martyr.

St. Vincent, the martyred Deacon of Spain, who, with St. Lawrence, bore witness with his blood in the great persecution under Diocletian.

This magnificent reredos is the gift of the Deanery of Powder, and is the work of Mr. N. Hitch, of Kennington.

The Sanctuary is enclosed on the North and South sides by richly carved stone screens. The Northern one contains a seat for the Bishop and assistant Clergy. It is the gift of the Deanery of West.

The Southern screen contains the Piscina, credence table, and Sedilia for Celebrant, Epistoler, and Gospeller, with decorated canopies, and are the gift of the Deanery of Stratton and other donors.



In the side screens are five buttresses on each side, and a series of sculptured figures, representing the following Saints in order, commencing from the South side:—

- |                 |                   |                 |
|-----------------|-------------------|-----------------|
| 1. S. Stephen.  | 4. S. David.      | 7. S. Benedict. |
| 2. S. Martin.   | 5. S. Chad.       | 8. S. Dunstan.  |
| 3. S. Blaise.   | 6. S. Hilary.     | 9. S. Bede.     |
| 10. S. Alphege. | 13. S. Giles.     |                 |
| 11. S. Agatha.  | 14. S. Nicolas.   |                 |
| 12. S. Swithin. | 15. S. Valentine. |                 |

On the North side:—

- |                   |                        |                    |
|-------------------|------------------------|--------------------|
| 16. S. Remigius.  | 19. S. Crispin.        | 22. S. Etheldreda. |
| 17. S. Lambert.   | 20. S. Boniface.       | 23. S. Gregory.    |
| 18. S. Agnes.     | 21. S. Margaret.       | 24. S. Ambrose.    |
| 25. S. Edward.    | 28. S. John Baptist    |                    |
| 26. S. Jerome.    | 29. S. Anne.           |                    |
| 27. S. Augustine. | 30. S. Mary Magdalene. |                    |

With Archbishops Becket and Laud in the Bishop's seat.

These saints, taken with those on the reredos, form the noble Company of the Saints commemorated in the Kalendar of the English Church, both on the "Black letter days" (as they are called) and the "red letter days," or days of "obligation," appointed in the Prayer Book in the "table of all the feasts that are to be observed in the Church of England throughout the year;" or at least included in the comprehensive festival of All Saints, within the octave of which Feast the consecration of the Cathedral took place November 3rd, 1887.

In the sculpture of the panels are represented:—

- |   |  |
|---|--|
| { | 1. The Resurrection. Entering the Sepulchre. |
|   | 2. Christ revealing Himself to Mary.         |
|   | 3. On the road to Emmaus.                    |
|   | 4. The Supper.                               |
|   | 5. Appearance to the Apostles.               |
|   | 6. The appearance to S. Thomas.              |
|   | 7. Moses striking the rock.                  |
|   | 8. Gathering the manna.                      |
|   | 9. The draught of fishes.                    |
|   | 10.  |

These all give a representation of the Lord's Risen Life, and such types and events as illustrate the power and strength of that Risen Life manifested in His Church. The sculpture is the work of Mr. N. Hitch, of Kennington.

#### THE ALTAR AND ITS FURNITURE.

**T**HE Altar is a beautiful work of art; it is of rich mahogany, carved and decorated in gold and colours, with figures of angels and other emblems. The altar is the gift of the late Miss Nankivell.

There will be a complete set of beautiful altar frontals, of four colours, white, red, purple, and blue.\* These colours are those found in the description of the tabernacle in the book Exodus, and are believed on good authority to have been used, not only in the early English Church, but also very

\* For information on these colours see "Liturgical colours," by Clapton Rolfe, an ingenious and learned dissertation.



generally in this country during the middle ages, up to and including the 2nd year of King Edward the Sixth, the date referred to by the famous "ornaments" rubric" in the Book of Common Prayer as the standard of reference for the Church of England in these matters. Inventories of vestments existing at that date in churches throughout England for the altar as well as for officiating clergy include all these colours.

The colours in the Sarum rite were briefly as follows :—

WHITE.—Eastertide, and probably Christmastide. Feasts of the Blessed Virgin, St. Michael, St. John, Virgins' Days, Dedication festival.

RED.—All Sundays (not in Eastertide) and Martyrs' Days.

Ash Wednesday, Maundy Thursday, Good Friday.

YELLOW.—Confessors.

BLUE was used very frequently, probably as a ferial colour, as were also purple, brown, grey, green, &c.

At Exeter a somewhat different use was introduced by Bishop Grandison, and agreed more nearly with the sequence of colours used in the present Roman Catholic Church, and adopted in some churches of the Anglican Communion at the present day.

## THE ALTAR FRONTALS.

I.—THE WHITE FRONTAL is of the richest cream white damask and golden velvet, covered with highly-raised embroidery, with "bosses" of amber set in portions of the work. The flowers on this frontal are those which are symbolical of the Incarnation of the Son of God, born of the Blessed Virgin Mary, such as the rose, lily, pomegranate, and marigold. There are four exquisitely-embroidered figures of Cherubim, crowned with asphodel, on the golden satin orphreys. A great portion of the beautiful needlework has been wrought by the hands of the donors, Lady Shaftesbury and Mrs. Lewis.

II. THE RED FRONTAL (for Pentecost.)—The red Whitsuntide frontal is of a rich red satin brocade. The centrepiece of the design being an Agnus Dei, richly embroidered, and standing in a golden green mound, flowing from which are the four typical rivers. The whole back-ground is powdered with gold stars, and a canopy of blue and gold overarches the entire centre. On either side of the Agnus Dei are two panels, each containing a beautifully embroidered Angel, worshipping and swinging a censer. The two Angels nearest the centrepiece have their heads bowed in worship; those at the ends with their heads uplifted in praise. The ground of these panels is also powdered with gold stars, and each has a canopy of blue and gold. There are four orphreys of dark blue damask, richly worked with gold fylfot crosses and embroidery.

THE SUPER-FRONTAL is of red silk velvet, with a massive design of roses, embroidered in colours, and stems of raised gold. The whole was worked by the Sisters of S. Mary the Virgin, Wantage, and is the gift of the Deanery of Bodmin.

III. THE RED FRONTAL (for Martyrs.)—This frontal is designed after Van

Eyck's Adoration of the Lamb (in Ghent Cathedral). The centre figure, representing the "Lamb as it had been slain," on the altar on the fair hill of Sion, and the two figures on either side, St. Mary and St. John Baptist, are copied from his picture; while the two outside figures represent two Cornish Evangelists—St. Piran, wearing the robes and ornaments of his age, is copied from a figure of a Celtic Bishop on the West Front of Rheims Cathedral. The breastplate worn at that time by Cornish Bishops is composed of the twelve stones mentioned in the Revelation of St. John, in their order. The mitre is of the distinctive Cornish type, as is also the staff of silver. St. Buriana wears the undyed wool of the Welsh sheep, covered with her royal mantle of Irish yellow. The "Powdering" are sketches from the picture; the whole being meant to represent the worship of the Blessed. The somewhat stiff treatment is due to Van Eyck's style, and the use of pure colours, mixed tints being in his day unknown, was adopted in order to give dignity and boldness to a work which will be seen from far. This frontal was worked by Sister Clara, of St. James' Home, Kilkhampton, and Mrs. Carnsew.

IV.—THE BLUE FRONTAL is of rich damask silk, embroidered with medallions. There are four orphreys of lilies treated conventionally. The Super-frontal is of blue velvet, with embroidered Fleurs de Lys. The whole was designed by Mr. Pearson, and worked and presented by Mrs. Lewis Foster, the Misses Tatham, and Miss Penrose.

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#### THE FRONTAL BOX.

THE press for altar frontals, which stands in the retro-choir, is constructed of Burmese Teak, with an internal lining of cedar.

The front is elaborately sculptured with traceried and foliated arcading and crocketed gablets. The lid is hung with four massive wrought iron hinges, bolted to the woodwork, and fastened with wrought iron padlocks.

It was made and sculptured by the same firm that executed the Bishop's throne, and is the gift of the parish of Lawhitton.

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#### THE ALTAR CROSS.

THIS beautiful ornament is of pure silver gilt, set with various precious stones. It stands two feet in height, and is all wrought and chased by "hammer and hand." It is a very beautiful example of the goldsmith's art. The design includes at the four terminations of the cross Angels, with censers chased in bas-relief, while a choir of adoring angelic ministrants are seen in high relief in a series of arcaded niches in the boss under the shaft of the cross. The base at the foot is octagonal, and is also nicely chased and "bossed." In the centre of the cross is shown the figure of the "Agnus Dei," most exquisitely wrought in "repoussé" work. The whole cross was designed by the architect, and executed by Messrs. Cox, Sons, Buckley, and Co. It is the gift of Lady Magheramore.

The Altar Candlesticks and Vases are of handsome design, and harmonise well with the cross. They are the work of Hart, Peard, and Co., London, and the gifts of the Misses Roberts and Miss Pennant.

## THE SANCTUARY STANDARD LIGHTS.

THE two Sanctuary Standards are of polished brass, and have each 57 lights, a centre circular stem rises to a height of about 11 feet from a solid base, 2 feet in diameter, which rests upon four legs of simple design, and these are attached by interlacing scroll-work to the centre stem, which is banded at intervals. At the height of 7 feet 6 inches four ornamental brackets spring from it, and support the lower circle, of 24 lights. Above this is a second and smaller circle, of 16 lights, supported from the lower one by upright, fringed with delicate scroll work. Each of these circles is attached by open scroll-work to the centre stem, which terminates in a tapering cluster of 17 lights. These standards have been made by Messrs. White and Sons, of 207, Oxford-street, London,

## THE ALTAR RAILS.

THE Altar Rails are also of polished brass, each 8 feet 2 inches long, and 2 feet 3 inches high, divided into three panels by four square pillars, and filled in with ornamental scroll-work, surmounted with a brass rail at top. The rails are by same artists as the standards.

## THE SOUTH AISLE.

THE visitor, now leaving the choir by the iron gate that leads into the south aisle of the choir, can proceed to visit the parochial portion of the building, first noticing the beautiful proportions of the groined roof and arches of the choir aisle. In addition to this aisle, there is a passage or ambulatory between the southern aisle of the choir and the Parish Church, which deserves some attentive inspection; the architect had a somewhat difficult problem to overcome in the junction of two buildings dissimilar in architectural character as well as in height and strength. The needful strength for buttresses to resist the thrust and weight has been successfully secured, while the rich geometric panelled work in the space above the arches prepares the eye for the later perpendicular style of the building we are now entering. The south aisle of the old Parish Church now forms a complete Church in itself, and is set apart for parochial use, and has secured to it all the legal rights and privileges of a Parish Church, by the Act of Parliament referred to on page 9. It contains the old parish altar described on page 9, to the south of which is a modern piscina, with credence table of stone; behind the altar is a handsome dossal.

The sanctuary is paved with tiles that were taken from the old Church, the rest of the aisle with plain tiles and wood block pavement. The seats for the clergy are made from old woodwork. The organ on the south side is the one referred to on page 9, re-arranged and repaired; the curved and waggon-shaped roof is formed of a portion of that found beneath the plaster ceiling described on page 9. The east window is filled with stained glass of a decorative character, containing emblems of the four evangelists, and escutcheons bearing the instruments of the Passion and various scriptural texts referring to the same subject.

There are memorial windows to members of families closely connected

with Truro—Harvey, Wilyams, Daubuz. The subjects of the glass that fills these windows include events in the life and work of our Blessed Lord, His parables and miracles, as follows :

The Deposition. The Entombment. The Resurrection. The Ascension. The Supper at Bethany. Works of mercy.	Lazarus raised to life. The Good Samaritan. Christ blessing little children. Jairus's daughter. The Publican and Pharisee. Christ's Entry into Jerusalem.
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The date of this glass is the early half of the nineteenth century :—

In the three windows nearest the west-end are preserved some interesting fragments of stained glass of the 16th century, referred to on page 9.

In the tower, which is approached by a circular staircase from the west end of the aisle, are the clock and bells alluded to on p. 10.

### THE CRYPT.

**R**ETURNING eastwards through the ambulatory, the visitor would do well to pass down the staircase immediately in front of him, when he will find himself in the Crypt. This is a very fine feature of the building, though its general effect and grand proportions are at present somewhat marred and obscured, through its being divided by partition walls into various chambers. This, however, was necessary, that provision might be made for vestry and other similar accommodation. These chambers include on the eastern side a temporary chapter-room and a small vestry for the Bishop; on the western side a vestry for the clergy and a large room for choir vestry and practising school. The vaulted roof of the Crypt is supported on solid pillars, of a substantial character, and when seen, as it was before it was divided, and, as it was designed to be, entirely open from end to end, it presented a beautiful appearance. It is hoped that some day, when a chapter-house and vestries are erected, that the partitions will be removed, and the fair proportions of the Crypt made visible once more. The Crypt is heated with hot water, and the Cathedral also by hot air (Grundy's patent apparatus), the furnace chamber being situate under the Northern Transept. Passing along the central passage of the Crypt, the visitor should ascend the Northern Staircase, and will find himself in the north aisle of the choir; he should pass behind the reredos and examine the beautiful detached shafts and arches of

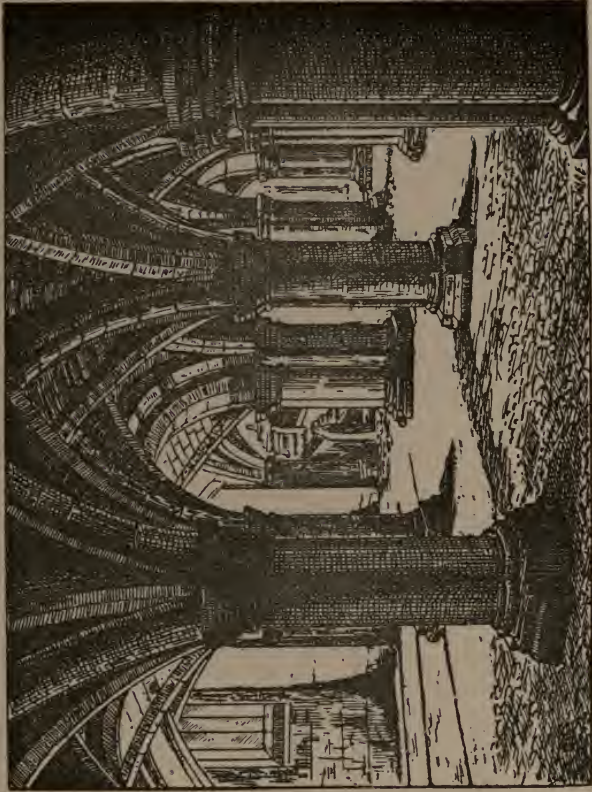
### THE RETRO-CHOIR.

**T**HE flooring of the Retro-choir, as well of the choir aisles and transepts, is made of a species of concrete, composed of minute fragments of different marbles, mixed with coloured cements and laid in simple patterns. The whole forms a thoroughly solid mass, presenting a perfectly smooth surface, of beautiful grain and tint.

The arcading round the eastern end of the choir and choir aisles is designed with considerable variety of detail, and is decorated with elegant carving.

Here it will be well to call attention to the stained glass of the east





*From Photo. by Argali, Truro.*

VIEW IN CRYPT.





windows of the choir. They form the centre and climax of a very full and elaborate scheme, that is intended to be carried out hereafter throughout the whole Cathedral. (See appendix for fuller details.) The east windows represent our Lord in His humiliation and in His glory. In the three lower lights are given the details of His life and death of humility; in the upper His glory and majesty with His saints and angels. These windows are the gift of the Deanery of East. The rich colouring of the glass is very characteristic of the period of the architecture of the Cathedral, and gives a fine tone and solemn "dim religious light" to the choir and the whole building. Taken in combination with the pure tones of the delicately sculptured stone work, the quiet tints of the different materials used in the construction of the building, the rich but subdued patterns of the flooring, the dark wood carving, and the polished metal of the ornaments, there is a splendid and harmonious effect of variously contributing details not to be surpassed in any modern building.

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### CONCLUDING REMARKS.

**I**N conclusion, it may be said, without exaggeration, that Truro Cathedral is a public witness to the living faith of the Anglican Branch of the Catholic Church. In this prosaic and utilitarian age, men and women have given nobly and generously to raise a splendid temple, "exceeding magnificent," as a "House of God" and a "House of Prayer for all people" of the Diocese. It has called forth all the noblest energies of architect, builder, sculptor, painter, artificer in stone and wood and metal and glass, the delicate skill of the embroiderer and of the worker in fine linen. Materials from its native Cornwall, together with choice marbles from distant lands, have been used to rear its walls and clothe them with beauty. It has all the "instrumenta" of Divine worship richly provided—plate, silver and gold, vessels of brass, books bound in fairly wrought covers, a magnificent organ. What shall be the issue of all this costly expenditure of thought and skill, art and material, energy and money? Not, it is hoped, the mere erection of a lovely building to which the tourist and the lover of art shall come to satisfy a passing curiosity or a shallow aesthetic taste; but a sanctuary for the highest of purposes—the worship of the Almighty, "the High and Lofty One that inhabiteth eternity, whose name is Holy;" the worship of the Father "in spirit and in truth." And again, shall it not become a centre of life and love for the children of God? To it may go up "the tribes of the Lord" as to a spiritual "Jerusalem, builded as a city that is compact together," "to give thanks unto the name of the Lord." In Cornwall, with its twelve Deaneries, there is a likeness to Israel of old, and the Cathedral may be to them a centre of unity and of life. To it the people were invited to come day after day from their 12 deaneries in the octave of the consecration, with clergy and choirs, churchworkers, lay people, men and women, and to realise their oneness in the body of Christ, and to claim the Cathedral as their own Mother Church. Let this be often done, and the Cathedral be made a place of meeting for all the various societies of the Diocese—confraternities, guilds, organisations for spiritual, educational, and moral work, for purity, temperance, home missions, foreign missions—and it will then be doing the work that its first founders hoped and prayed for. Let this be done, and Truro Cathedral will become what it is desired that the Mother Church of the Diocese should always be—"A city set upon a hill," "A praise in the earth."

# Appendix.

## THE CORNISH SAINTS TO WHOM THE STALLS IN TRURO CATHEDRAL ARE DEDICATED.

*By the Rev. W. S. Lach-Szyrma, M.A., Vicar of Newlyn, St. Peter.*

### INTRODUCTORY REMARKS.

**I**N the following pages will be found a short statement of the history of the twenty-four Cornish Saints after whom the stalls in Truro Cathedral are named. They are arranged alphabetically for convenience of reference, so that anyone desiring to know about a particular saint or stall can find what is said easily by referring to the name under its letter.

It may be noticed that the account of some of the saints is very brief, the fact being that only the main outlines of their history is known. At the same time all fair and candid persons must reject the theory that any of the Cornish Saints are mythical—the main particulars of their lives are as well authenticated as we can expect. The improbable legends which are related about several of them have been omitted, but may be readily found in books easy of access.

#### I.—ST. ADWENNA.

**S**T. ADWENNA was a Welsh princess, daughter of King Brychan. She is held to have been the founder of the parish of Advent, and possibly also of Ludgvan (which has been supposed to have been originally Lan-Dwynwen, or Lan-Adwenna, *e.c.*, the Church of Adwenna)\*. She was held to be the "Patron Saint of Lovers," and there is a curious legend also that on Ludgvan well she bestowed the blessing, that no one baptized in that well should be hanged.

About her family there is a strange story, *i.e.*, that her father, King Brychan, had 24 children, whose devotion to the Church caused them to be canonized by the early British Christians. This improbable story may probably be understood, that the Brychan Family being of great influence and wealth, produced several eminent persons, distinguished for their devotion to religion, *i.e.*, Bishops, hermits, abbesses, or founders of religious houses, and that some of these were sons and daughters, some grandsons and granddaughters of the good king Brychan.

#### II.—ST. ALDHELM.

**S**T. ALDHELM, unlike the majority of the Cornish Saints in the Cathedral, was a Saxon and not a Briton, and an ecclesiastic of the English, and not of the Brito-Celtic Church. Aldhelm was son of Kenter, a scion of the royal family of the West Saxons, and thus descended from Cerdic, and probably a collateral ancestor of her Majesty Queen Victoria, and of the present Royal Family of England. He was educated by an Irish scholar, Maidulf, at Malmesbury—so, though of Saxon blood, his earlier education was Celtic. He is said to have been a man of much learning for his age and country, studying

\* See Borlase, "The Age of the Saints," p. 89, 90.



CATHEDRAL FROM NORTH.

*From Photo. by Valentine*





Greek and even Hebrew at Canterbury, in the school of the great Theodore, the Archbishop. About 670 he was made abbot of Malmesbury. He founded Frome and Bedford monasteries, and had a share in restoring Glastonbury. He is said to have been the first Englishman who studied Latin metres.

The letter of Aldhelm to king Gerontius is of great interest, as showing the efforts made at that time to bring the Cornish Church into union with the English and with the rest of Latin Christendom. It would seem that the Cornish clergy and laity refused all friendly intercourse with the English clergy, and even destroyed the vessels from which they had eaten, as polluted. Aldhelm was very anxious to bring the Cornish church into communion with the see of Canterbury, and used very strong language on the subject. The great diocese of Wessex being divided, he was made first bishop of Sherborne, and thus, in some sense, may be regarded as a predecessor of the English bishops of Cornwall, *i.e.*, of St. Germans and Bodmin, as, certainly, by his energy and ability, he had a great influence in the religious history of the western portion of the kingdom of Wessex, and paved the way for the absorption of the Church of Cornwall into that of England as his cousin (or uncle, as Fabricius affirms), king Ina did for the absorption of the kingdom of Cornwall into that of England.

A goodly number of the writings of Aldhelm are still extant in prose and poetry. They are quaint, but show learning, and are interesting, as revealing the prevalent ideas of an age in which England has but few literary relics. He may be regarded, with St. Columb, the greatest author of the 24 saints to whom these stalls are dedicated.

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### III.—ST. BREACA.

**ST. BREACA** was an Irish Princess, possibly sister of King and Saint Germoe. She accompanied the expedition of S.S. Ia, Uni, Sininus, Elwyn, Marnan, Crewenna (Cowan), Wynnerus (Gwinear), and Germochus to St. Ives Bay about, A.D. 450. She was born in East Meath, on the borders of Leinster and Munster. She was probably a friend of St. Brigid before leaving Ireland, and the Magh Breagh, or "field of Breaca," between the Liffey and Boyne, is said to be named after her. She is said by Butler to have been a disciple of St. Patrick. When she arrived into Cornwall she appears to have escaped the ferocity of Tewdar and the Pagans, and to have settled on the range of hills over the east of Mount's Bay, where St. Breage Church now stands. Here she was a neighbour of St. Germoe (possibly her brother), hence the Cornish saying,

Germoe mather.—Germoe a king.

Breaga lavethes.—Breage a midwife.

Thus Breaca may be counted one of the first "nursing sisters" of old Cornwall.

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### IV.—ST. BURIENA.—(THE VIRGIN.)

**ST. BURIENA** was probably (as Mr. W. C. Borlase supposes) the same as Bruinsech, the slender princess of Donegal, "the daughter of a king of that part of Ireland." Bruinsech was celebrated for her beauty, indeed, was one of the most famous beauties of Ireland. She was converted

to Christianity (by S. Kieran, or S. Piran, as he is called in Cornwall) and, it appears, became a nun. She could not, however, escape her suitors, and was abducted by one of them from her cell. She escaped, however, it appears to Cornwall, where St. Piran ministered so successfully. She is especially remembered at Burian, which was said by old writers to be dedicated to "S. Burien the Virgin." Here was erected by Athelstan the famous collegiate church and deanery of Burian, which remained a Royal Peculiar until our own times. The deans of Burian had singular rights and privileges. They appear long to have been independent of the Bishops of Exeter, and had a probate court of their own, with power to prove wills. Some of the mediæval deans were men of eminence. The privileges of Burian were like those of Westminster Abbey and S. George's, Windsor. In recent times, however, the deanery has been abolished, and the rectories of Burian, S. Levan, and Sennen formed out of it.

The romantic legend of S. Burian has been worked out into a tale in the *Cornish Magazine* for 1886.

#### V.—ST. CARANTOC, OR CRANTOCK.

**S**T. CARANTOC, or Cairnech, is placed in the legends as early as the fifth century, *i.e.*, long before either St. Augustine of Canterbury or St. Gregory were born. He is said to have come from Cornwall, and have assisted S. Patrick in drawing up the Brehon Laws. In an Irish manuscript of Century VIII., *i.e.*, the *Feiline of Ængus*, he is said to have been a Cornishman by birth, but this is doubtful. Like St. Piran he appears to have carried his altar with him. His altar is said to have been landed at Carran or Crantock, near where now Crantock Church is built. Legend says that here was reared the mythic city of Lannarrow, which was notorious for its luxury, and was swept away by the sea as a punishment for its wickedness—(See Hunt's "Drolls.") A collegiate church of Crantock was established here nearly 1,000 years ago, and is recorded in Exeter Domesday Book (1087). It had its Canons, who held a manor of Langorroc. St. Carantoc is counted as one of the links between the Irish, Welsh, and Cornish Saints, for in some sense he might be claimed by each country, *i.e.*, Ireland, Wales, and Cornwall.

#### VI.—ST. COLUMB OR COLUMBANUS.

**C**OLUMBANUS (who is probably the Cornish St. Columb) was born in Leinster in 543. He was educated at the Irish monastery of Bangor, under St. Comgall, and became a monk there. When about 40 years of age he started as a Missionary, and, with twelve companions, in memory of the twelve Apostles, went to Britain, and probably to Cornwall, where he is commemorated at St. Columb Major and Minor. He went to the Vosges and founded some famous monasteries. He was among the most celebrated of the ancient Irish missionaries to the continent of Europe.

## VII.—ST. CONAN.

**T**HE first English bishop of St. German's in the days of King Athelstan. It seems that Kenstec, of Dingerin (or St. Gerrans), had formerly been a bishop under the authority of the archiepiscopal See of Canterbury, but, as far as we can understand the history of the English bishopric of Cornwall, Conan was the first Bishop of the Cornish who commenced the line of Bishops under the dominion of Canterbury, which line closed with Leofric, the famous founder of the See of Exeter. Bishop Conan was thus founder of the bishopric of St. German's in much the same sense as Archbishop Benson was of Truro, nearly one thousand years after.

There is little known of Bishop Conan; but several signatures of his are extant, and there can be no doubt, even to the most hypercritical historian, of his existence and his episcopate in Cornwall. His name is Celtic, and he was probably a Cornishman, or at least a Briton. Conan is a well known Armorican name, and is linked in the legend of the "Beunans Meriasek" with the memory of the king of Brittany, who offered his daughter, the princess, in marriage to the Meriasek before his mission into Cornwall.

## VIII.—ST. CONSTANTINE.

**S**T. CONSTANTINE was a King of Cornwall, and is, therefore, one of the Royal Cornish Saints. He is said to have been a descendant of the Emperor Constantine the Great and of the Empress Helena, but this, probably, is a mere after-thought, derived from the resemblance or identity of their names.

Constantine appears in his earlier days to have been of by no means a saintly character. He was son of King Padarn, and, therefore, a Prince of Cornwall by his own right. He was a harsh man in his younger days, and is called by Gildas "The tyrannous whelp of the filthy lioness of Damnonia." To obtain the crown he appears to have killed two royal children (probably his nephews) who stood in the way of his kingship. He also is said to have divorced his wife, and (in another narrative) to have been much grieved at her death afterwards. Probably, it was for this reason, and with the qualms of conscience, that he was induced to give up the monarchy and to retire into St. David's Monastery in Wales, from whence he went into "a foreign land," and there founded another religious house (probably in the west of Scotland). Here he died in A.D. 576, after living an exemplary life of repentance.

Although the earlier life of King Constantine does not seem at all suited to his position in Cornish and Welsh hagiology, yet it should be remembered that even in Holy Writ King David is spoken of with commendation, in spite of his sins, and also that St. Augustine, of Hippo, and many other eminent saints were guilty of many sins in their early days. The temptations of his position as Prince in a barbarous age form some excuse for Constantine's faults in his earlier career. He was in his way a great man, and probably in time became a good man.

Constantine gives the name to an important parish near Falmouth. The name of "Constantine" is familiar in old Cornish legend, and the story of the Emperor Constantine the Great forms a part of the M.S. of the Beunans Meriasek, under the head of the Life of St. Sylvester.

There is another St. Constantine, it appears, in Cornish legend, who was a chieftain of North Cornwall, converted by S. Petrock.

## IX.—ST. CORENTIN.

**A** BRETON Bishop of the 5th Century, and, therefore, anterior to St. Augustine of Canterbury. He was consecrated by the great St. Martin, of Tours. St. Martin's legend of his dividing his cloak with the beggar is familiar to all students of mediæval Christian art, as often depicted in fresco and stained windows, and after whom the oldest parish Church in England, now used as such, is named, *i.e.*, St. Martin, at Canterbury. St. Corentin founded the Diocese of Quimper, in Brittany, which is situated in the French Cornu-gallia or Cornouaille. He was a popular Cornish Saint, and St. Cury Parish is named after him. He was possibly one of the first missionaries from Armorica who laboured in Cornwall.

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## X.—ST. CUBY OR CYBY.

**S**T. CUBY was a Prince of Cornwall, son of Solomon, King of Cornwall, and grandson of King or Saint Gerans. He was born between the Lynher and Nottar, *i.e.*, near Callington. When a young man he went to Gaul, and was a disciple of the famous St. Hilary, of Poitiers, who afterwards consecrated him Bishop. He was thus another case of a great chieftain giving up secular power to receive the Episcopate. He appears, like so many Brito-Celtic Bishops, to have travelled much, visiting Wales and Ireland, and, legend adds, even making a pilgrimage to Jerusalem. A number of legends and miracles are related in the *Vita Sancti Kebii* (republished by Mr. Rees), of this eminent Cornishman, but they are improbable, and not very interesting. Among them we have a story, like that told of St. Neot, of a she-goat fleeing for refuge to St. Cuby from the hunters. He gave her safety, and obtained from the King the ground on which the hounds had run. The King gave up his castle to Cuby, who there died in great honour, eminent alike as prelate and as Prince. It seems this occurred in Anglesey, where he founded a monastery. He is patron of Cuby parish, and also of Duloe, and was much regarded in Wales, where many Churches are called after him.

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## XI.—ST. GERMAN OR GERMANUS.

**T**HE Great St. Germanus, or Germain, was born at Auxerre, in France, hence he is called by the French "St. Germain Auxerrois." His parents are said to have been Rusticus and Germanilla, who both were Christians, and he was baptised as a child. He was educated, probably, at Lyons, and thence went to Rome, where he studied at the Bar, and practised as a barrister at the prefect's tribunal. On his return home he married a lady called Eustachia, and became one of the six "Dukes of Gaul." In his leisure time Germanus was a great huntsman, and offended the Bishop Amator of Auxerre by his hanging the heads of his game on a pear tree, which the Bishop thought looked very like the pagan votive offerings to the heathen gods. The Bishop cut down the pear tree. Germanus, furious, threatened Amator's life, who, struck by the resolute conduct of his adversary, thought he would make a good head of the diocese. Amator summoned his clergy and laity to the Church, and bade the latter disarm themselves. Germanus, with the other laymen, obeyed. Then the Bishop, almost by force, induced Germanus to receive holy orders. Soon afterwards the Bishop



was taken ill, and he persuaded the people to elect Germanus. Amator was taken to the Church, and there, on the Episcopal throne, he expired. Germanus was elected to the office of Bishop of Auxerre, but he became an utterly changed man. He gave up his property to the poor, and was a complete ascetic. Still he was very hospitable, and gave good meals to his guests, though he did not partake of them himself.

At this time, *i.e.*, A.D. 431, Pelagianism (which denied original sin) was common in Britain. A synod was assembled in Gaul, where the complaint of the British Bishops was heard, and Germanus, now Bishop of Auxerre (his native town), and Lupus, Bishop of Troyes, were deputed to go on a mission to Britain to correct these errors. On his road, when near Paris, Germanus called St. Genevieve to devote herself to the religious life. The passage of the Channel was very rough, and it seems that Germanus was carried to the East Cornish coast, and, tradition says, landed near St. German's Hut, and the monastery and parish of St. German's (at one time the seat of the Cornish Bishopric, and the centre of religious life in East Cornwall) were founded in his memory near his landing place. It is said, however, that the great struggle with Pelagianism took place at Verulam or St. Albans, where the Pelagians were refuted by Germanus. It is curious to note this historic link between the two new Sees of Truro and St. Albans. In 1447 he made a second expedition to Britain, in company of Severus, Bishop of Treves. There are many Welsh traditions of Germanus's doings in their country, and in other parts of Britain. He founded several colleges (of which, possibly, our Cornish St. German's may have been one.) The latter history of St. German belongs rather to the history of France than of Cornwall, *e.g.*, his courageous dealing with the Alapi, his mission to Ravenna, his death in Italy, and the great funeral he had at Auxerre.

The Cornish mediæval Church had a special service in memory of St. German, who seems always to have been as much respected in Cornwall as in France. One of the finest Churches in Paris, St. Germain Auxerrois, is dedicated to his honour, as well as the handsome Church of St. German's, in Cornwall, erected on the site of Cornwall's ancient Cathedral; also St. German's Cathedral at Peel, in the Isle of Man.

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## XII.—St. GERMOC.

THE history of St. Germochus, or Germoc or Germoe (as he is called in modern times), is one of the most interesting and suggestive in Cornish hagiology. He is said to have been an Irish King or regulus of the fifth century, converted to Christianity by the preaching, probably, of St. Patrick (to judge by the date.) About A.D. 450 he gave up his kingdom, and was consecrated Bishop. He is called by the old writers both "King" and "Bishop," *e.g.*, by Leland (temp. Henry VIII.) he is mentioned as a King, in which local tradition agrees in the ancient Cornish saying, "Germo Mather, Breaca lavethas." Germoe, a King; Breaca, a midwife; and by William of Worcester (temp. Edward IV.), as a Bishop. He was almost certainly both. He went with the expedition of St. Ivo (of which we shall speak) to St. Ives Bay, and landed in Cornwall, but when the heathen tyrant Tewdar murdered some of the party, he appears to have been spared by him (possibly for prudential reasons, as his quondam Irish subjects might have avenged the murder of their ex-King, even though he had become a Christian and been consecrated a Bishop.)



Germoe appears to have been allowed to live and die in peace, on the eastern shores of Mount's Bay, where the interesting Church of St. Germoe, and "St. Germoe's Chair," testify to its work, and, it may be, the tradition of his kingship.

The legend of St. Germoe may be said to have some similarity to the famous Indian legend of Gautama Buddha, which has had such an influence on the religious thought of Asia, but is by no means improbable in itself. There is nothing so wonderful in an Irish King yielding his difficult post and office, and, in the fervour of religious enthusiasm, giving up all for Christ, and becoming a missionary Bishop among the as yet partly heathen Cornish people.

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### XIII.—ST. IA.

**S**T. IA was an Irish Princess, who, with St. Germoe, sailed to St. Ives Bay about A.D. 450 on a missionary expedition. They are said to have "landed in Cornwall at a place called Heal (=Hayle); thence they went to a village called Conotconia," or Conerton—probably near the modern Connor Downs. By Leland's account, however, she is said to have landed at Pendinas, "the peninsula or rock where now the town of St. Ies (=Ives) standeth." The difference is not great, for St. Ives is scarcely 3 miles from Hayle.

It is said that she by some means gained great influence with a local chieftain, "one Dinas, a lord of that country," and induced him to build a Church.

This raised the wrath of the heathen King, Tewdar, who (to judge by Cornish legend) was really a Welsh chieftain, who had come over the Bristol Channel and settled with his heathen followers at Hayle, or rather Riviere, on the spot where the Hayle Towans now stand.

Tewdar resolved on St. Ia's death. According to tradition, he had already slain St. Gwithian or Gothian, who was thus the proto-martyr of Cornwall, in whose memory, or by whom the ancient church or oratory of St. Gwithian, in the Gwithian sands (probably the oldest Christian Church in England) was reared. It appears that Tewdar and the heathens seized St. Ia and some of her followers, and killed them at Conerton, or Connor Downs, near Gwithian.

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### XIV.—ST. MERIADOC.

**T**HE story of St. Meriadoc was probably the most familiar of all the Cornish saint legends to mediæval Cornishmen, and of the greatest interest to modern students, for it was the subject of the most famous drama in the Cornish language—the last discovered of the few relics we have of that extinct tongue, *i.e.*, the *Beunans Meriasek*, or "Life of Meriasek." This curious work was discovered in 1869 among the Hengwert MSS. in Wales, and has, since then, been translated and published by Mr. Whitley Stokes.

St. Meriadoc, or Meriasek, was a Breton noble of a branch of the Royal Family of Armorica. He is represented in the drama to have been from childhood a youth of exemplary piety. His relative, King Conan wished him

to marry his cousin, the Princess of Brittany, who was the heiress of great estates and manors, as well as a Royal Princess. But Meriadoc strenuously rejected the proposal, and fled the country (as the drama asserts, into Cornwall), being ordained in Brittany. From the Meneage, where he landed, he is said to have gone to Camborne, and there established an oratory and hermitage. Here he devoted himself to Christianizing the rude population of Camborne and the neighbourhood of Carn Brea. He appears, from the drama, to have been through life a strict teetotaler, and thus may be regarded as the first founder and patron of Cornish temperance societies. His energetic work in Camborne raised the bitterness of the heathen tribes about Hayle, and he was threatened with death. It would seem that Meriadoc did not aspire to the martyr's crown, and so, finding the opposition strong against him, he fled from Camborne and from Cornwall, and, taking ship, embarked for his native Brittany. Here he was warmly received; and when the Bishop of Vannes died he was elected to be his successor, and consecrated Bishop. In his episcopate in Brittany he was self-denying and earnest, and devoted himself to his duties. He ultimately died in quiet possession of his see, and in the odour of sanctity.

The Church of Camborne, in the middle ages, greatly venerated the memory of the Breton Meriadoc, and the drama of his life was written (at least, the copy now extant) in 1504. The drama was probably enacted in that neighbourhood at the Plan-an-guares. There is still a vestige of the veneration of Camborne folk for Meriasek, or Meriadoc, in their colloquial soubriquet of "Merrygleks."

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#### XV.—ST. NECTAN.

**S**T. NECTAN was a Prince of Wales in the fifth century, son of the good King Brychan, or Brechan, and, therefore, brother of St. Adwenna, of whom we have already spoken. He seems to have given up all for Christ, and settled in Cornwall. Here he was distinguished as a hermit of singular piety and holiness, as Hals calls him. It appears that he ultimately obtained the crown of martyrdom, for Leland speaks of him as a "martyr buried at Hartland." He is remembered both there and at St. Nighton Chapel, in St. Winnow.

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#### XVI.—ST. NEOT.

**S**T. NEOT was another Royal saint, commemorated both at St. Neot, in Cornwall (where his church, famed for its splendid and curious stained windows, is among the most famous ecclesiastical curiosities of the county), and also at St. Neot, in Huntingdonshire. He is said to have been not a Cornishman, but a Saxon, a relative of King Alfred the Great. In his youth he entered Glastonbury Abbey as a monk, and became there one of the most learned ecclesiastics of his age. He was there ordained deacon and priest, St. Neot was alarmed by his own successes, and, fearing the temptation of vanity, retired to St. Guevirs, in Cornwall, which is now called St. Neot, a wild spot near the Bodmin Moors. In this hermitage he dwelt for seven years, in seclusion and meditation, and is said by hagiologists to have been favoured with many visions. It is also said that King Alfred sent to and even visited

the hermit Neot (the former statement is more probable than the latter) to consult him on affairs of State, as he had a very high opinion of his cousin's wisdom and discretion. It is said by Butler and others that Neot advised Alfred to form the University of Oxford, and formed the scheme for that university. This statement, of course, would be rejected by those who deny that King Alfred founded Oxford University.

It is said that Neot suffered from fistula, and died in 877. Many lives of the great St. Neot have been published.

#### XVII.—ST. PAUL, OR POL-DE-LEON.

**T**HE Cornish saint "Paul" was not the great apostle of the Gentiles—though, possibly, baptised in that name after him—but a famous Breton or Cornish bishop of the sixth century. He is more familiar in modern times as the Bishop St. Pol-de-Leon, after whom the Cathedral and city of St. Pol-de-Leon, in Brittany, is named.

St. Paul-de-Leon is called a "Breton from Cornwall and cousin of St. Samson." It is probable also that he was related to St. Padarn, of the neighbouring parish of Madron. He went, in his early days, to the convent of St. Iltutus, where he studied. He laboured among the fishing folk on the west shore of Mount's Bay, and established there the Church of St. Paul, which is called after him. He afterwards went to Brittany, and was the founder of the See of Leon there, in Cornouaille, called after him St. Pol-de-Leon.

#### XVIII.—ST. PETROC, OR PETROCUS—"CAPTAIN OF THE CORNISH SAINTS."

**S**T. PETROC is said by Leland to have been "by birth, a Camber; studied 20 years in Ireland, returned to his monastery in Cornwall, and died there." This represents what was believed to have been, in the reign of Henry VIII., the main outlines of Petroc's history, and probably it is quite correct. He was a very popular Brito-Celtic saint. He had no less than four churches dedicated to his memory in Cornwall, *i.e.*, Bodmin, Little Petherick (or Petroc), Trevalga, and Padstow (Petrochstow); eight in Devon, one in France, and two in Wales. He is said by some authorities to have been a Cornish Prince, by others to have been (as Leland thought) a Welshman, and an uncle of St. Cadoc.

It appears he first settled at Padstow, and there established his monastery. Among the legends of St. Petroc is the following, which may be a variant of the Cornish legend of St. Cuby and of St. Neot. A stag, pressed by the hunters, fled to Petrock's cell. The servants reported the story to their master (Constantine), a harsh heathen chieftain. Constantine hurried to the spot and tried to smite Petroc, who turned his body rigid, and thereby converted him to Christianity.

The monastery of St. Petroc at Bodmin (whither it was removed from Padstow because of the danger of pirates) was at one time, at least, a seat of the Cornish Bishopric and the centre of religious life in the county.

Alban Butler says he died at Bodmin in 564. The value of St. Petroc's

legend is shown by the contest for his relics, which in 1178 were carried secretly to Meen in Brittany, but afterwards were restored to Bodmin. It appears that Petrock was both Bishop and Abbot, as was not unusual in the Briti-Celtic Church.

Although so famous in tradition little is known of the details of St. Petroc's life.

### XIX.—ST. PIRAN OR PERRAN.

**S**T. PIRAN or Perran, in mediæval Latin called St. Piranus, was almost to a certainty the same as the great Irish prelate St. Kieran or Ciaran. This resemblance of the names is not manifest at first sight, but there are a great number of cases where the Irish "K" became "P" in Cornish, and this mutation is according to the accepted laws of philology. St. Piran was the patron and, probably, founder of three parishes in Cornwall, i.e., (1) Perranzabuloe, where his memory is especially preserved; (2) Perranarworthal; and (3) Perranuthnoe. He is also known in the Irish form of his name at St. Keverne, and the legends about the Cornish St. Kevernæ probably relate to him.

St. Piran was "the firstborn of the saints of Ireland," and was descended from the princes of Ossory. His father was Lugneus, and his mother was called Liadem. He is a little later than the earlier groups of Irish Saints, e.g., SS. Ia, Germoe, Breage, Uni, and is said to have been consecrated bishop in A.D. 538. Thus supposing the oratory of St. Gwithian (disinterred from the Gwithian sands), was really erected by the proto-martyr of Cornwall, it would be the oldest Christian Church in England, for St. Martin's, Canterbury, even in its oldest part, would be more than a century later, and the famous Church of Perranzabuloe about 80 years later.

It appears that St. Piran lived as a hermit in a lonely spot called Hele, in Ireland, and that he founded the monastery of Saighir. Here he established the bishopric of Ossory. It would appear that from Ireland he went to Cornwall and died, after a successful ministry among the Cornish, near Padstow, on the north coast, or more probably at his own little Church of Perranzabuloe, which is very well suited, by its position and date, to have been the Irish prelate's last place of devotion and prayer. Probably in all England there is no place more suited for a hermit of the retiring and ascetic character of St. Piran than Perranzabuloe, and the place well suits the historic records of the character of the man.

The discovery of the "buried church" of Perranzabuloe in modern times has given rise to a literature of its own, and the name of St. Piran, or Perran, is almost as well known in our nineteenth century as in his own time. The Church is interesting, as being one of the oldest Christian Churches (as we have seen) in England, or, indeed, in western Europe, preserved singularly well by the sand, but in danger, alas, from modern tourists.

St. Piran was in the middle ages regarded the patron of the Cornish miners. That he ministered to the "old men" of the tin mines of Perranzabuloe is not improbable, for there are mine works quite near the ancient Perran Church.



## XX.—ST. RUMON.

**S**T. RUMON was a Scoto-Irish Bishop of the sixth century. He is said in the records of Tavistock Abbey, which Leland examined, to have been "*Genere Scotus Hiberniensis.*" He came over from Ireland to Cornwall and established in a forest in the Meneage, near the Lizard promontory, a hermitage. This forest abounded at that time with wild beasts, and here St. Rumon lived and prayed. He is called in history Ronan, Renon, and Ruan, as well as Rumon. The forest in which he lived was Nemœan, or Nevet. St. Ronan's well, in Sir Walter Scott's well-known romance, was probably named after him.

He was a popular Cornish saint in the middle ages. Not only St. Ruan Major and St. Ruan Minor, in the Meneage, probably originally erected and consecrated by him in the region of his solitary hermitage, but also Ruan Lanyhorne and the ancient chapelry of St. Rumon, in Redruth, were dedicated to him in Cornwall, as well as Rumonsleigh, in Devonshire. In Brittany, also, there are places called after him.

## XXI.—ST. SAMSON.

**S**T. SAMSON was a Cornish Bishop, cousin of St. Paul. He is also connected in history with another cousin, St. Machutus, or St. Malo (after whom St. Mawes is called), and several other of the Cornish saints appear to have had dealings with him as relatives or friends. He was a pupil of St. Iltutus, in Glamorganshire, and was ordained priest by St. Dubritius. He laboured in Wales, Ireland, Cornwall, and Brittany. In the latter country he converted many heathen, and founded the Abbey and Bishopric of Dol there. His signature to the Council of Paris in 557 is thus put, "I, Samson, a sinner, bishop, have consented and subscribed." He died about 564.

## XXII.—ST. TEILO.

**S**T. TEILO was one of the "three blessed visitors of Britain," the other two being St. David, the famous patron of Wales, and St. Padarn, whose visit to Cornwall and ministry there Cornishmen commemorate in St. Madron Church.

He was Bishop of Landaff in the sixth century, and is said to have travelled with SS. David and Padarn to Brittany, and thence to have made a pilgrimage to Jerusalem (the latter statement we must take *cum grano salis*). He is said, with his nephew, Oudoceus, and a party of missionaries, to have visited Cornwall, and landed at the port of Dingerreim (probably the modern St. Gerrans, near Falmouth). Thence he went to visit King Gerrenius of Cornwall, who was then dying.

## XXIII.—ST. UNI.

**S**T. UNI, or UNY, was an Irish noble, brother of St. Ia, of whom we have already spoken. He was an Irishman of good family, probably a chieftain, or *regulus*, in the fifth century. He came about A.D. 450 to St. Ives Bay with his sister, St. Ia, as we have seen before, and with SS.



Breaca (Breage), Seninus (Sennen), Elwyn (or Elwyn, of Hayle), Marnan, Germock, or Germo, Crewenna (Cowan), Helena, Ethan, Wynnerus, or Gwinnear. Very little is known of Uni, except that he was martyred by the tyrant Teudar, the heathen chief of Hayle. He was a popular saint in the middle ages, as not only St. Uny Lelant (where he was buried) was dedicated to him, but also Redruth Church, and there is a chapel to him in Sancreed, viz: Chapel Uny.

It has been suggested, though the subject is obscure, that the pillar, or menhir, recently discovered built in Gulval Church (probably as base to a cross) may be to his memory.

XXIV.—ST. WINWALOE.

**ST.** WINWALOE, or Winwaloei, was a British Prince, who fled before the victorious Saxons into Armorica, or Brittany. Here he appears to have been a disciple of the famous St. Martin, of Tours. He founded there the celebrated monastery of Landeveck, over which he presided as Abbot. In Cornwall he is remembered as patron of Landewednack, and also of Gunwallo (which in a corrupted form bears his name). He was commemorated on March 3rd, or the Sunday nearest to it, and was buried in his monastery of Landevench, where his shrine still exists.

There was a cousin of St. Winwaloei, whose name is very like his, and who may be confounded with him, *i.e.*, St. Winwaloe.

ALPHABETICAL LIST OF THE STALLS OF TRURO CATHEDRAL.

1. St. Adwenna.....	Welsh .....	Princess,
2. St. Aldhelm .....	English.....	Bishop.
3. St. Breaca .....	Irish .....	Princess.
4. St. Buriena .....	Irish .....	Princess.
5. St. Carantoc .....	Cornish .....	Bishop.
6. St. Columb .....	Irish .....	Bishop and Missionary.
7. St. Conan .....	Cornish and English ...	Bishop.
8. St. Constantine.....	Cornish .....	King.
9. St. Coentin .....	Breton .....	Bishop.
10. St. Cuby or Cyby....	Cornish .....	Prince and Bishop.
11. St. German .....	Gallic.....	Bishop.
12. St. Germoe .....	Irish .....	King.
13. St. Ia .....	Irish .....	Virgin Martyr.
14. St. Meriadoc.....	Breton .....	Bishop.
15. St. Nectan .....	Welsh .....	Martyr.
16. St. Neot .....	English .....	Prince and Hermit.
17. St. Paul .....	Breton .....	Bishop.
18. St. Petroc .....	Cornish or Welsh ...	Bishop.
19. St. Piran .....	Irish .....	Bishop.
20. St. Rumon.....	Irish .....	Bishop.
21. St. Samson .....	Cornish or Breton ...	Bishop.
22. St. Teilo .....	Welsh .....	Bishop.
23. St. Uni .....	Irish .....	Martyr.
24. St. Winwaloe .....	Breton .....	Prince and Abbot.

## The Stained Windows.

THE scheme of subjects for the above, which has been carefully prepared, and which it is hoped will some day be carried out in its completeness, is designed to illustrate the dealings of God with man from the beginning of creation until the consummation of all things, through His Eternal Word and Holy Spirit, manifested in the lives and characters of all His servants, both of the Old and New Covenant.

The series begins with the

### WEST WINDOW.

Where, in the ROSE, will be depicted the symbol of the Creator Spirit, and in the four lights, the Creation and the Fall.

- (1.) The Creation of Light, Herbs and Trees, Sun and Moon.
- (2.) Whales, Fowl, Beasts.
- (3.) Creation of Adam, the Naming of the Creatures, the formation of Eve.
- (4.) The temptation of Eve, the Judgment on Fallen Man, the Expulsion from Eden.

At the sides, St. Michael and St. Gabriel, the Archangel leaders of the Heavenly Hosts, ministering to the race of men.

The series is continued in THE CLERESTORY, where, in the 32 lights of the nave, will be seen :—

Adam and Eve,  
Noah and Shem,  
Sarah and Isaac,  
Leah and Judah,  
Moses and Miriam  
Joshua and Rahab,  
Gideon and Jephthah,  
Ruth and Samuel,

Abel and Enoch,  
Melchisedech and Abraham,  
Rebekah and Jacob,  
Rachel and Joseph,  
Aaron and Phinehas,  
Deborah and Barak,  
Samson and Eli.  
Elijah and Elisha,

### IN THE TRANSEPTS :—

#### *South.*

David and Solomon,  
Hezekiah and Eliakim,  
Josiah and Zerubbabel,  
Nehemiah and Esther.

#### *North.*

Abiathar and Zadok,  
Jehoiada and Zachariah his  
son,  
Azariah and Hilkiah,  
Joshua (son of Josedech)  
and Ezra,  
Simon (son of Onias) and  
Judas Maccabæus.

### THE CHOIR.

The four greater Prophets.  
SOUTH EAST TRANSEPT.  
Baruch and Tobit.  
Susanna and the Mother of  
the Seven Martyrs.

The twelve lesser Prophets.  
NORTH EAST TRANSEPT.  
Job and Agur.  
Author of "Wisdom" and  
Jesus Son of Sirach.

## RETRO-CHOIR.

Simeon and Anna.

Zacharias and Elizabeth.

## ORGAN CHAMBER.

Jubal.

Asaph.

The Great Rose Window of the

## NORTH TRANSEPT

Forms the link between the Church's life in the Old and New Testament, and represents the genealogy of the Second Adam, the Incarnate Son of GOD, depicted as Born of the Virgin Mary in the centre, sprung from the first Adam, according to the Flesh, through

- (1.) Adam, Seth, Enoch, Noah.
- (2.) Shem, Abraham, Isaac, Jacob.
- (3.) Judah, Salmon, Boaz, Jesse.
- (4.) David, Solomon, Asa, Jehoshaphat.
- (5.) Joash, Hezekiah, Manasseh, Josiah.
- (6.) Salathiel, Zerubbabel, Matthat, Joachim.

The series is now continued in the Great Window of the

## NORTH EAST TRANSEPT,

Where, in the four UPPER LIGHTS, are given—

## (1.) TYPES OF THE INCARNATION.

Burning Bush, Gideon's Fleece, Elisha stretching himself on the child, Jacob's Ladder.

## (2.) TYPES OF THE ATONEMENT.

Sacrifice of Isaac, Passover, Brazen Serpent, Smitten Rock.

## (3.) TYPES OF THE RESURRECTION.

Daniel coming out of the den of lions, Jonah, Joseph, Samson and Gates of Gaza.

## (4.) TYPES OF THE ASCENSION.

Elijah, Entry of Ark into Jerusalem, David's return after slaughter of Goliath, The Great Day of Atonement.

IN THE LOWER LIGHTS ARE

## (1.) TYPES OF THE CHURCH.

Formation of Eve, Aaron's Rod, Moses laying his hands on Joshua.

## (2.) TYPES OF HOLY BAPTISM.

Noah's Ark, Coming up from the Red Sea, Naaman in Jordan.

## (3.) TYPES OF THE HOLY EUCHARIST.

Melchizedek, The Manna, The Grapes of Eschol.

## (4.) TYPES OF THE CHURCH.

The Sceptre held out to Esther, The Seven branched Candlestick, The Building of the Temple.

The centre and climax of the whole series is in

## THE GREAT EAST WINDOW,

Where is represented the fulfilment of all these types in the Person and Work of the Incarnate SON OF GOD, our LORD JESUS CHRIST.

## IN THE THREE LOWER LIGHTS

Are represented three Great mysteries—The Incarnation, the Passion, the Resurrection, manifesting our Lord in His Humiliation, passing onwards by the transition of the Resurrection Life to His Glory.

## ON THE LEFT—

- (1.) The Annunciation.
- (2.) The Visitation.
- (3.) The Announcement to the Shepherds.
- (4.) The Adoration of the Magi.

## IN THE CENTRE—

- (1.) The Last Supper.
- (2.) The Agony.
- (3.) The Ecce Homo.
- (4.) The Crucifixion.

## ON THE RIGHT—

- (1.) The dead Christ on His Mother's knees.
- (2.) The Burial.
- (3.) The Resurrection.
- (4.) The Ascension.

## IN THE THREE UPPER LIGHTS.

The LORD in glory, surrounded by "Angels and Archangels and all the company of Heaven," and Saints gathered from among men of either covenant, and of all nations, and kindreds, and tongues, before the Throne and before the LAMB. The fulfilment of St. Paul's words in Philipians ii., 5—12.

## IN THE CENTRAL LIGHT

Is seen above, the Glorified Redeemer, at His feet, three mighty Archangels, below, the Blessed Mother of the Incarnate Son of GOD, with the Holy Innocents, and in the lowest compartment the adoration of the Lamb.—Rev. v.

## IN THE NORTHERN LIGHT

Are the patriarchs from Adam to Jacob, below them angels and then Six Apostles, with St. Paul; again come Angels, and further still a company of Martyrs, most of whom are chosen as having Cornish Churches dedicated to them—St. Denys, St. Blaise, St. Alphege, St. Alban, St. Faith, St. Agnes, St. Julitta, St. Margaret, and in the lowest compartment, the Glory of the Word of GOD as depicted in Rev. xix., 11.

## IN THE SOUTHERN LIGHT.

Above are the Prophets from Moses to St. John the Baptist, then Angels, and below Six Apostles, with St. Barnabas; then again more Angels, and further still the four Greek and four Latin Doctors of the Church. In the lowest compartment, the glory of the New Jerusalem, the Bride, the Lamb's Wife.—Rev. xxii.

In the great window of the

## SOUTH-EAST TRANSEPT

will be events of the thirty-three years' life and ministry.

(1.) The Appearance of the Angel to the Shepherds. The Adoration of the Magi.

(2.) The Flight into Egypt, the Finding in the Temple, the Home at Nazareth, the Baptism.

(3.) The Temptation, the first Miracle, the Sermon on the Mount, the Transfiguration.

The link between the Person and Work of the Great Head of the Church and the Saints of the New Testament is given in the window of the

#### GREAT SOUTH TRANSEPT,

Where, in the ROSE, is depicted the mystery of Pentecost, the Descent of the Holy Spirit upon the Apostles; all of whom are represented in the twelve compartments, with their respective emblems.

In the three lights below are depicted various manifestations of the working of that Divine Spirit in the various great crises in the Church's History, through which it has been guided by the abiding presence of the Holy Ghost since His first descent on the day of Pentecost.

(1.) The work of Stephen, the Baptism of Cornelius, St. Paul at Athens.

(2.) The Council of Jerusalem, the Council of Nice, and figures of great leaders of the Councils of the Church, St. James, St. Cyprian, and St. Athanasius.

(3.) St. Lawrence displaying the poor as being the treasures of the Church, the Conversion of Constantine, St. Augustine preaching at Canterbury.

The whole of the windows in the aisles is devoted to a great series of Saints and worthies of the Catholic Church, and of the English Branch of it, ranging from the earliest days since Pentecost down to the present day.

#### AT THE END OF THE NORTH AISLE

Is seen St. Stephen, the great Deacon and Proto-Martyr.

#### AT THE END OF THE SOUTH AISLE.

St. John the Divine, two types of saintly character, the one of eager zealous work, the other of patient waiting contemplation, both sanctified by suffering, martyrdom, and confessorship; two eminent manifestations of the Life of the Incarnate God, the Glorified Redeemer, "glorified in His saints."

Below the figure of St. Stephen are the scenes of his testimony before the Sanhedrim and his death.

Below that of St. John are the scenes of his leading the Blessed Virgin Mary from Calvary, and of his teaching in his old age at Ephesus.

#### AISLES.

#### IN THE RETRO-CHOIR

Will be Apostles, or companions and contemporaries of the same, mentioned in the Apostolic writings.

#### ON THE SOUTH SIDE.

(1.) St. Peter, with St. James and St. Mark.

(2.) St. James, the brother of our Lord, St. Matthew, St. Thomas.



## ON THE NORTH SIDE.

- (1.) St. Paul, with St. Luke and St. Mary Magdalene.  
 (2.) St. Timothy, with St. Denys and Onesimus.

The series is continued with Apostolic Saints and Martyrs from the close of the first century, with typical martyrs, missionaries, doctors, confessors of East and West, Britain, England, and Cornwall, carrying us through Primitive times, the days of Celtic Christianity, the conversion of the English, the mediæval ages of the Church, the reformation period, representing the missionary labours of modern times, the worthies of the latter English Church, poets, apologists, evangelists, missionaries, pastors, concluding with the figure of Edward White Benson, first Bishop of the restored See, and founder of the Cathedral.

Taking them in order we have in

## NORTH AISLE OF THE CHOIR.

	<i>Light.</i>	<i>Scene.</i>
(1)	{ St. Clement St. Ignatius St. Polycarp	} The martyrdom of St. Polycarp.
(2)	{ St. Pantænus St. Justin Martyr St. Irenæus	} St. Pantænus embarking on his Mission to India.
(3)	{ St. Cyprian St. Perpetua and her babe St. Lawrence	} Beheading of St. Cyprian.
(4)	{ St. Alban St. Catharine St. Pancras	} St. Alban before the judge.
(5)	{ St. Athanasius St. Basil St. Chrysostom	} Athanasius assailed in church, Feb. 9, A.D. 356.
(6)	{ St. Monnica St. Ambrose St. Austin	} St. Austin's conversion.
(7)	{ St. Benedict St. Anthony St. Scholastica	} St. Benet founding his monastery in the Temple of Apollo at Monte Cassino.
(8)	{ St. Jerome St. Ephraim Syrus St. Leo	} St. Jerome translating.
(9)	{ St. Piran St. German St. Petroc	} The "Alleluia" battle.
(10)	{ St. Gregory St. Martin St. Patrick	} St. Gregory and the English boys.

## A ISLES.

In the NORTH TRANSEPT, Saints of England.

*Light.*  
 St. George,  
 St. Joseph of Arimathæa,  
 St. Augustine of Canterbury.

*Scene.*  
 St. George and the Dragon.

In the NAVE, the odd numbers on the North side, and the even on the South.

	<i>Light.</i>	<i>Scene.</i>
(1)	{ Theodore of Tarsus St. Wilfrid St. Aidan }	Council of Hatfield.
(2)	{ St. Hilda St. Giles St. Etheldreda }	St. Hilda teaching at Whitby.
(3)	{ The Venerable Bede St. John Damascene Alcuin }	Bede dying, dictating the translation of St. John's Gospel.
(4)	{ Charles the Great Alfred St. Olave }	Founding of Schools.
(5)	{ St. Boniface St. Columban St. Methodius }	St. Boniface cutting down the oak.
(6)	{ St. Edward the Confessor St. Neot St. Aldhelm }	Edward and his Queen enthroning Leofric, first Bishop of Exeter.
(7)	{ St. Bernard St. Francis St. Dominic }	St. Bernard preaching the Crusade.
(8)	{ St. Louis St. Elizabeth of Hungary St. Alexander Newsky }	Death of St. Louis.
(9)	{ St. Anselm Duns Scotus St. Thomas Aquinas }	St. Anselm confronting William the Red King.
(10)	{ Stephen Langton St. Thomas of Canterbury St. Hugh of Lincoln }	Magna Charta.
(11)	{ St. Katherine of Siena Dante Fra Angelico }	St. Katherine warning the Pope at Avignon.
(12)	{ Thomas a Kempis Bishop Ken St. Theresa }	Thomas a Kempis meditating in the field.
(13)	{ Bishop Fisher. Savonarola Erasmus }	Martyrdom of Fisher
(14)	{ Archbishop Cranmer John Trevisa Bishop Andrewes }	Martyrdom of Cranmer.

- |      |  |   |                                   |
|------|--|---|-----------------------------------|
| (15) | { St. Carlo Borromeo<br>Archbishop Laud<br>St. Vincent de Paul | } | St. Carlo tending the sick.       |
| (16) | { St. Francis Xavier<br>Las Casas<br>Henry Martyn              | } | Xavier preaching in Japan.        |
| (17) | { Margaret Godolphin<br>Bishop Trelawny<br>Sir Bevil Grenville | } | Margaret Godolphin leaving court. |
| (18) | { Bishop Butler<br>Pascal<br>Newton                            | } | Butler composing the Analogy.     |
| (19) | { George Herbert<br>Cowper<br>Keble                            | } | George Herbert's last Sunday.     |

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OPPOSITE THE SOUTH PORCH.

- |      |   |   |                                  |
|------|---|---|----------------------------------|
| (20) | { John Wesley<br>Charles Wesley<br>Samuel Walker, of Truro  | } | Wesley preaching in Gwennap Pit. |
| (21) | { The first Bishop of Truro<br>(holding a model of the<br>Cathedral), attended by<br>Faith and Hope | } | Foundation of Truro Cathedral.   |
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THE BAPTISTERY,

**D**IRECTED in memory of Henry Martyn, contains three lights, which will be filled with scenes from the life of St. John the Baptist. The four lights of the apse contain the figures of four native Cornish saints and missionaries—St. Paul, St. Cybi, St. Constantine, and St. Winnow. Beneath are scenes from the life of Henry Martyn—

- |                                      |  |
|--------------------------------------|--|
| (1.) Martyn at School at Truro.      | (6.) Translating the Scriptures.       |
| (2.) Praying by Lamorran Creek.      | (7.) Disputing with Persian doctors.   |
| (3.) Sailing from Falmouth.          | (8.) Burial by the Armenians at Tokat. |
| (4.) First sight of heathen worship. |  |
| (5.) Preaching at Cawnpore.          |  |
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This long and comprehensive series has been designed in the hope that some day the windows of the Cathedral of Cornwall may contain, in noble form and colour, a consecutive outline of the Church's history, and serve not only to give rich colouring and brightness to a completed building, but as a perpetual means of instruction to GOD's people, and a memorial of GOD's Saints, whose lives and heroic achievements are the perpetual witness through the ages of the presence, in His Church, of the Eternal Son, in the power of "the Spirit, dividing to every man equally as He will." It will have the further advantage of suggesting subjects to future donors of memorial windows. In many of our older Cathedrals, to say nothing of Parish Churches, the windows are often disfigured, not only by inferior glass, but incongruous subjects; while in other cases, where the material and execution are good, there is a total lack of sequence of thought, and an absence of clear and definite meaning in the glass that has, perhaps, cost very large sums of money.

## Henry Martyn.

**T**HIS devoted and accomplished servant of GOD and of His Church was born at Truro, February 18th, 1781. He was the third son of John Martyn, miner, of Gwennap, who, by his industry and enterprise, raised himself in the social scale, and became clerk to a merchant of Truro. His son Henry was born in a house situated on the spot where the Miners' Bank now stands. At the age of seven he was sent to Truro Grammar School, under the head-master of that day, Dr Cardew. He was a bright boy and made good progress in his studies, and, after an unsuccessful attempt to gain a scholarship at Oxford, entered St. John's College, Cambridge, October, 1797, the former University losing the noble *alumnus* that the latter gained.

Here he was most successful, being first of his year in the College Examination of 1800, and senior wrangler 1801, while still under 20. His spiritual awakening and development was mainly owing to intercourse with Mr. Simeon, for whom he ever afterwards entertained the deepest feelings of gratitude. He was elected Fellow of St. John's, 1802, and obtained other University and College distinctions. His mind was directed to the foreign mission work of the Church, partly by the teaching of Simeon and partly by the example of self devotion given by Dr. Carey in India and David Brannerd among the North American Indians. Henry Martin was led to offer himself to the missionary organisation afterwards known as the Church Missionary Society. But it was not till 1804, when a great temporal loss was the occasion of his determining to go abroad, that he began to realise the idea thus formed. In 1803 he was ordained Deacon at Ely, and served as Curate of Holy Trinity, Cambridge, under Mr Simeon. A year later he offered himself as a candidate for an Indian chaplaincy, and in 1805 received a sudden summons to leave England in ten days. He was ordained Priest on February 18th (his birthday) and left Cambridge. The circumstances of his farewell to England, his agony at parting from friends and his beloved Cornwall, form a most touching narrative. His ardent love for souls made him "constant in season and out of season" on board ship during his voyage out to India in "preaching JESUS CHRIST," both by earnest word and a holy and sweet example. His labours among his own countrymen in Calcutta, and among the Hindus and Mahommedans at Dinapore, Cawnpore, and elsewhere, cannot be dwelt upon here. He made a long journey into Armenia and Persia for the purpose of making thorough and complete translations of the Bible into the languages of these countries, and, after severe fatigue and privations, fell a victim to fever at Tocat, October 16th, 1812. His sweetness of character greatly endeared him to the native Christians, and even the Mohammedans of those countries, and he was buried with all respect; Dean Stanley goes so far as to say, with all "the honours due to an Archbishop." His remains were afterwards translated to a new cemetery, and an obelisk placed over them, bearing an inscription in English, Armenian, Persian, and Turkish, in memory of one who "was known in the East as a man of God." It lies "on a broad terrace overlooking the whole city, and shaded by walnut and other fruit trees and by weeping willows." The following words of Henry Martyn deserve to be noted and made known among his fellow Cornishmen:—"Even if I never should see a native converted, GOD may design, by my patience and continuance in the work, to encourage future missionaries."

For fuller particulars of Henry Martyn's life, character, and labours, the reader is referred to "Life and letters of the Rev. Henry Martyn," by the Rev. John Sargent, rector of Lavington, and to a very interesting and instructive article on "Henry Martyn," in the *Church Quarterly Review*, October, 1881, by Canon Mason.

It is most devoutly to be wished that the memorial baptistery may be not only a perpetual monument of the life and labours of a holy man, who, in a age when Englishmen of education and talent rarely, if ever, thought of devoting their gifts to the mission work of the church, led the way for others who have since followed the same noble career, but also an incentive and example to our own day. Cornwall has in recent times given a missionary Bishop to Madagascar in the person of Dr. Kestell Cornish, son of a venerated vicar of Kenwyn and friend of Keble; and other men and women from the diocese have gone to distant fields of work in Japan and elsewhere. May the number of these be greatly enlarged.



## The Cathedral Committee.

*Clergy*:—The Lord Archbishop of Canterbury\*; The Archdeacons; The Canons and Hon. Canons; The Rural Deans; The Proctors in Convocation; The Rector of Truro\*; Canon Scott-Holland; Revs. Hon. J. T. Boscawen, St. A. H. M. St. Aubyn, R. M. Blakiston, C. W. Carlyon, G. E. Hermon, Sir V. D. Vyvyan, Bart., G. L. Woollcombe; Canon Cornish\* (*Sec.*)

*Laymen*:—The Earl of Mt. Edgcumbe\* (*Lord Lieut.*), D. Collins (*High Sheriff*), Earl of St. Germans\*, Viscount Falmouth\*, Lord Robartes\*. Earl of Devon, Lord Clinton; Lord St. Levan, C. T. D. Acland, M.P., A. Archer, W. Barrett, G. L. Basset, E. B. Beauchamp, R. G. Bennet, W. G. Cavendish-Bentinck, M.P., W. Boger, W. Bolitho\*, W. C. Borlase, M.P., A. R. Boucher\*, E. S. Carus-Wilson, J. G. Chilcott, T. Chirgwin\*, C. A. V. Conybeare, M.P., L. Courtney, M.P., J. C. Daubuz\*, T. A. Dorrien-Smith, F. G. Enys, R. Foster, T. R. Foster, C. Davies Gilbert, R. Glanville, C. Gurney, H. M. Harvey, F. Hearle-Cock, Sir J. McG. Hogg, Bart., M.P., R. Kitto, R. Marrack, A. Mills, A. P. Nix\* (*Treas.*), Sir W. W. R. Onslow, Bart., Capt. F. Townley Parker, Major Parkyn, R. M. Paul\*, W. C. Pendarves, W. H. Pole-Carew, T. R. Polwhele\*, C. G. Prideaux-Brune, Sir C. Rashleigh, Bart., J. Rashleigh, Sir C. B. Graves-Sawle, Bart., S. Serpell, P. C. Smith, C. E. Treffry, Col. Tremayne\*, J. Tremayne, H. Tresawna, W. Trethewy, A. P. Vivian, Sir H. H. Vivian, Bart., M.P., M. H. Williams, A. C. Wilyams, E. W. B. Wilyams; E. Carlyon\* (*Sec.*)

\*Members of Executive Committee; also Canons Donaldson, Hockin, Phillpotts, Thynne, Whitaker, Wise, and Worledge.]

## Ladies' Committee.

(FOR PROVIDING INTERNAL FITTINGS.)

*President*—H.R.H. The Princess of Wales (Duchess of Cornwall).

*Vice-President*—Mrs. Benson. *Treasurer*—A. P. Nix, Esq., Truro.

*Gen. Secretary*—Mrs. Arthur Tremayne, Carclew, Perran-ar-Worthal.

### Ruridecanal.

#### Presidents.

#### Secretaries.

#### Archdeaconry of Cornwall.

St. Austell—Mrs. Williams, Old Vicarage, S. Austell.	Miss J. Coode, Pond Dhu, St. Austell.
Carnmarth—Mrs. Peter, Pendower, Gram-pound Road.	Miss Peter, Pendower, Gram-pound Road.
Kerrier—Mrs. J. J. Rogers, Lamorva, Fal-mouth.	Miss Hill, Penhillis, Helston.
Penwith—Lady St. Levan, S. Michael's Mt., Marazion.	Mrs. W. H. Borlase, Alverton House, Penzance.
Powder—Mrs. Arthur Tremayne, Carclew, Perran-ar-Worthal.	Miss Glynn Grylls, Glynngarth, Truro.
Fydar—Hon. Mrs. Prideaux-Brune, Prideaux Place, Padstow.	Mrs. Mann, Vicarage, S. Issey, r.s.o.

#### Archdeaconry of Bodmin.

Bodmin—Lady Robartes, Lanhydrock, Bodmin.	Mrs. Foster, Lanwithan, Lostwithiel.
East—Countess of S. German's, Port Eliot, S. German's.	Lady Ernestine Edgcumbe, Mount Edgcumbe, Devonport.
Stratton—Mrs. Thynne, Penstowe, Kilkhampton.	Sister Clara Maria, S. James' Home, Kilkhampton.
Trigg Major—Mrs. C. Cowlard, S. John's, Launceston.	Miss DuBoulay, Lawhitton, Launceston.
Trigg Minor—Mrs. Cann, Davidstow, Camelford.	Miss Hawker, Penally, Boscastle.
West—Lady Trelawny, Trelawne, Duloe, r.s.o.	Mrs. Boucher, Trenean, S. German's.

## Internal Fittings.

GIFT.	VALUE.	DONOR.
1 .. The Altar	.. 200	.. Miss E. N.
2 .. Altar Rails	.. 50	.. Parish of Newlyn East.
3 .. Candlesticks	.. 50	.. Miss C. and Miss H. Roberts.
4 .. Communion Plate	..	..
(a) Chalice & Paten, "In.. memoriam," Flagon ..	500	.. Per Rev. R. Roe.
(b) Chalice and Paten ..	..	.. Prebendary Kinsman.
(c) Chalice ..	50	.. Miss Franks
(d) Paten ..	10	.. Mr. Edmunds.
(e) Chalice ..	..	.. By Jewellery given Bishop of Truro for Cathedral.
(f) Paten ..	40	.. By Mrs. Parker's friend.
(g) Silver Bread Dish ..	20	.. Lady St. Levan.
5 .. Book Stand	..	.. Mrs. Clement Hoey.
6 .. Books (Altar Services 4) ..	..	..
White	..	.. Mrs. Paige.
Red	..	.. Lady Vyvyan.
Violet	..	.. Messrs. Heard.
Blue	..	..
7 .. Hassocks	.. 10	.. Lady Ernestine Edgcombe
8 .. Kneeling Mats and .. Cushions	.. 35	.. Messrs. Criddle and Smith.
9 .. Linen	..	.. [See separate List.]
10 .. Frontals	..	.. [Do.]
11 .. A Cross for Altar	..	.. Lady Magheramorne.
12 .. Vases do.	..	.. Hon. E. Douglas Pennant.
13 .. The Bishop's Throne	.. 350	.. In Mem. Bishop Phillpotts.
14 .. Sedilia	.. 200	.. Mrs. Rogers and Family, in Mem. { Mrs. Coles, Mrs. Gibbons, Mrs. Glencross, Mrs. Hermon, and Mrs. Rendle.
Credence Table	.. 30	..
Bishop's Chair	.. 140	.. By Hon. E. Thesiger.
15 .. Pulpit	.. 350	.. Canon Wise.
16 .. Chairs for Transept	.. 1,000	.. Collected by Mrs. Benney.
17 .. Litany Stool	.. 50	.. Mrs. Archer.
18 .. Font	.. 250	.. Sunday School Children.
19 .. Font Cover	.. 200	.. Diocesan Training College.
20 .. Brass Ewer	..	.. The Misses Chilcott.
21 .. Books	.. 100	.. Women of Padstow.
22 .. Markers	..	.. [See separate List].
23 .. Alms Bags	..	.. [See separate List].
24 .. An Alms Dish	.. 100	.. Canon Phillpotts.
25 .. Alms Boxes (2)	.. 10	.. Brixton C.F.S. Members.
26 .. Vestry Fittings	.. 137	.. Deanery of Pydar.
27 .. Lectern	..	.. Miss Harriet Lanyon.
28 .. 1,000 Kneelers	.. 30	..
29 .. Organ	.. 409	.. Miss C. Wilkinson.
Choir	.. 267	.. Various.

## INTERNAL FITTINGS.

55

GIFT.	VALUE.	DONOR.
Great	.. 548 ..	} Carnmarth Deanery.
Swell	.. 564 ..	
Pedal	.. 708 ..	} St. Austell Deanery.
Solo	.. 297 ..	
Couplers	.. 55 ..	} Various.
Accessories	.. 142 ..	
Pneumatic Lever	.. 160 ..	
Pedal TubularNeumatic..	80 ..	
2 Hydraulic Engines	.. 150 ..	Mr. Sinclair.
32 feet Diapason Open	.. 250 ..	Various.
30 .. Reredos	.. 2,023 ..	Deanery of Powder.
31 .. Stalls for Choir	..	
1, Bishop's	.. 60 ..	Parish of St. Columb Major.
2, Precentor's	.. 60 ..	Lady Robartes.
3, Archd. of Cornwall	.. 30 ..	Parish of St. Gluvias.
4, Archd. of Bodmin	.. 30 ..	Parish of Bodmin.
5, Canon's	.. 30 ..	Parish of Blisland.
6, Do.	.. 30 ..	Parish of Egloshayle.
7, Do.	.. 30 ..	Parish of St. Kew.
8, Do.	.. 30 ..	Parish of St. Winnow.
9, Do.	.. 30 ..	Parish of Lostwithiel.
10, Do.	.. 30 ..	Parish of North Hill.
11, Do.	.. 30 ..	Parish of Lawhitton.
12, Do.	.. 30 ..	Parish of Launceston.
13, Do.	.. 30 ..	Parish of Launceston.
14, Do.	.. 30 ..	Parish of N. Petherwin.
+ 15, Do.	.. 30 ..	Deanery of Trigg Major.
16, Do.	.. 30 ..	Do.
17, Do.	.. 30 ..	Do.
18, Do.	.. 30 ..	Parish of Minster and Forrabury.
19, Do.	.. 30 ..	Parish of Fowey.
20, Do.	.. 30 ..	Parish of Tywardreath.
21, Do.	.. 30 ..	Parish of St. Breock.
22, Do.	.. 30 ..	Parish of St. Petrock.
23, Do.	.. 30 ..	In Mem. Bishop Phillpotts, by his family.
24, Do.	.. 30 ..	In Mem. Rev. A. A. Vawdrey.
25, Do.	.. 30 ..	By Andrew Hichens, Esq.
26, Do.	.. 30 ..	By Mr. Stephens.
27, Do.	.. 30 ..	By Miss Lloyd.
28, Do.	.. 30 ..	By Mrs. Brydges Willyams.
29, Do.	.. 30 ..	By Mrs. Thornton.
30, Do.	.. 30 ..	By Mrs. Phyllis Pearce.
STILL TO BE ERECTED—		
1.	.. 30 ..	Trigg Major Deanery.
2.	.. 30 ..	Do.
3.	.. 30 ..	Do.
4.	.. 30 ..	Trigg Minor Deanery.
5.	.. 30 ..	Do.
6.	.. 30 ..	Do.

+ Egloskerry contributed over £20

	GIFT.	VALUE.	DONOR.
	Choirmen's Seats	.. 138	.. Mrs. and Miss Enys, and surplus money from 3 Deaneries.
	Choir Boys' Seats	.. 100	.. St. Peter's, Eaton Square.
32	.. Altar Standard Lights	.. 250	.. Mrs. Hambly (the late).
33	.. Side Screen	.. 590	.. Deanery of West.
	South Side Screen	.. 590	.. Deanery of Stratton.
34	.. Painted Windows	..	..
	East Upper Tier	.. 1,000	.. Deanery of East.
	East Lower Tier	.. 500	.. Do.
	Rose Window, N.T.	.. 650	.. Deanery of Penwith.
	Rose Window, S.T.	.. 500	.. In Memoriam.
		..	.. In Mem. Col. Cocks.
		..	.. By Lady Rowe, in Mem.
	Baptistry Window	.. 40	.. Deanery of Penwith.
	Do.	.. 40	.. Do.
	Do.	.. 40	.. Mrs. Mary Rogers.
	Do.	.. 40	.. The Misses Pedlar.
35	.. Marble Floor and Steps..	..	..
	for Sanctuary	.. 600	.. Deanery of Pydar.
36	.. Three Steps nearest..	..	..
	Sanctuary	.. 70	.. Church Society, per Mrs. Benney.
37	.. Carving and Serpentine..	..	..
	etc., etc., in Baptistry..	..	..
	and East End	.. 325	.. Deanery of Kirrier.
38	.. Flooring W. of Sanc..	..	..
	tuary	.. 362	.. Deanery of Bodmin.
39	.. Flooring of Baptistry	.. 133	.. Deanery of St. Austell.
40	.. Box for Frontals	.. 38	.. Parish of Lawhitton.
41	.. Steps and Stand for..	..	..
	Lectern	.. 100	.. John James, Esq.
42	.. Mats, Dusters, &c.	..	.. Various.

## ALTAR LINEN, &amp;c.

	GIFT.	DONOR.
	Fair Linen Cloth—Festival	.. Mrs. Boucher.
	..	.. Miss Street (the late).
	.. Ordinary	.. Lady Shaftesbury.
	..	.. Miss A. Williams.
	..	.. Miss Grylls.
	Purificators	.. Mrs. Palmes.
	(Chalice Veil (White)	.. John Shelley, Esq.
	..	.. { Some Communicants, St. Peter's, Eaton Square.
	..	.. E.C., per Miss Wilkinson.
	Chalice Veil (Whitsuntide, Red)	.. Mrs. Bird.
	Frontals, White	.. Lady Shaftesbury and Mrs. Lewis.
	.. Red (Whitsuntide)	.. Deanery of Bodmin.
	.. Red (Martyrs)	.. Sister Clara and Mrs. Carnsew.
	.. Blue	.. Mrs. L. Foster and Miss Tatham.

GIFT.	DONOR.
Markers	.. { Miss E. St. Aubyn, Miss Peel, Miss Peter, and £5 towards Markers from Mrs. E. Baring.
Alms Bags (3 or 4 sets) each bag £1..	I. { Miss Franks, Mrs. Handcock, Miss Plympton, Miss Du Boulay, Miss Heaton, Miss E. Macnaghten, Miss Richards, Miss Tagert, Miss Williams, <u>Miss Vowler</u> , Countess of St. Germans, Lady Trelawny, Miss Foster, and Miss Penrose.

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The chairs with which the Cathedral is seated were supplied by Messrs. Gill and Son, at cost price, the amount of which was collected by Mrs. Benney.

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N.B. — Every effort has been made to make this list complete and accurate, but it is probable that there are errors and omissions, which the Editor trusts may be pardoned.



## The Eucharistic Vessels.

**T**HE gold set comprises Chalice, Paten, and Flagon, and is a gift "In Memoriam," per Rev. R. Roe.

The Chalice measures eight inches in height, the bowl is quite plain, its weight about 29 ozs. troy. The base is cinque-foiled and ornamented with five repoussé plaques, viz., the Crucifixion and Evangelistic symbols mentioned in the Apocalypse, and with delicately beaten foliated work in panels and margins. The Knop is massive and enriched by an arcade of Tabernacle work, beneath the ten niches of which Angels issue after the manner of Corbels, bearing scrolls inscribed with the word "Holy." The upper and lower shafts are decagonal and panelled with a vine leaf in the same conventional treatment adopted in the other parts. Beneath the Bowl a shell or cup of richly embossed work springs from the upper shaft and gives support to the Bowl.

The Paten is  $6\frac{1}{2}$  ins. diam., and weighs 7 ozs. troy. Its centre is sunk to fit the top of the Bowl of Chalice, and is without ornamentation.

The Flagon weighs about 35 ozs. troy. The bulbous portion is enriched with four plaques, representing the Crucifixion, the Agony in the Garden, the Institution of the Last Supper, and the Miracle of Cana in Galilee—in bold relief, surrounded with foliage in repoussé of a conventional vine-leaf type. The Foot is cinque-foiled, with a foliage wrought on the necking next to the body. The Handle is attached to the body by a cluster of scrolls, and the Lid—also repoussé—is surmounted by the double cross fleurè, the whole forming fine examples of the Goldsmith's Art, have been carried out from the designs, and under the direction of J. L. Pearson, Esq., R.A., by Hart, Son, Peard, and Co., of 168, Regent-street, London.

The Bishop's Chalice has its Bowl of Gold and the other parts of silver gilt; it measures 7 ins. in height, and takes its form and treatment of ornamentation mainly from the number and kind of articles which have been incorporated in it. The inscription beneath the foot is as follows:—

"1887. All Saints' Day. This sacred vessel is a memorial before God of the spirit of devotion which in these latter days He has quickened in the Church of England. The Gold and "Precious Stones for Beauty" are the gifts of a large number of persons, who have severally offered that which they most value for the Glory of God and the service of His Holy Table."

The precious metals of the gifts have been used in the vessel itself, and the gems—some of them in their original settings—numbering in all over three hundred, have been distributed over the Knop and Foot, forming here centres for panels of rich filagree work, and there terminations to the scrolls. The cup or shell supporting the Bowl is also enriched with filagree, but without jewels. Undesignedly there are "twelve kinds of precious stones," viz., Diamonds, Rubies, Sapphire, Emeralds, Opals, Carbuncles, Topazes, Amethysts, Pearls, Corals, Turquoise, and Chrysoprasus; and about the Knop are twelve groups in their original settings—six hoop rings mounted on its foiled band, and six roses on its upper lobes. It is altogether an interesting piece of work, felicitous in expressing its donative origin, unique in design, excellent in workmanship, and of very considerable intrinsic value.

The Paten for use with this Chalice is of the same size as the gold Paten. It has a centre of gold, enriched by an engraved geometrical design, and a band, inscribed with the words, "This is my Body, which is given for you," and a rim

of Silver gilt, with repoussé foliage ornament and seven Medallions, on which are Angels bearing Shields, which display emblems of the Passion, viz., crown of thorns, nails, seamless coat, lantern, dice, thirty pieces of silver, ladder, and sponge, while the foliage is richly set with garnets, chrysolites, jacinths, amethysts, coral and turquoise. These have also been executed by Hart, Son, Peard, and Co.

The Credence Paten, or Bread Plate, is  $8\frac{1}{2}$  ins. diam., of Silver gilt, standing on a six-foil foot, and has jewels, as last mentioned, both in its knop and upon the rim, and which is also enriched by boldly wrought foliage in repoussé. It is the gift of Lady St. Levan.

Another Chalice is of Silver gilt, and stands  $7\frac{3}{4}$  ins. high; on its well-splayed five-foiled foot are six medallions, containing Angels in repoussé, with garnets alternating between them. The Knop is boldly moulded and set with twelve stones, and beneath the Bowl is a cupping of richly embossed foliage.

The Paten en suite has in its centre the Agnus in repoussé surrounded by a ribbon, and beyond engraved foliage. Its rim has seven medallions, whereon are displayed the Greek form of our Lord's monogram between a border of foliage in repoussé of conventional vine leaf type. These were also made by Hart, Son, Peard and Co.

## Altar Furniture.

**A**S standing on the re-table, and not strictly for sacred use, the following articles have not been manufactured in the precious metals, but of metal gilt; both in design and workmanship, however, they partake of the same general characteristics as the plate.

**CANDLESTICKS.**—These are 23 inches in height, and start from a triangular base, richly foliated; the shafts are boldly diapered, the divisions being marked by pearl beading with a button in each lozenge; the knops are moulded and enriched with *repoussé* ornament, as also are the broad spreading pans. The base, knop, and two bosses of each are enriched with topazes, amethysts, carbuncles, chrysoptases, and carnelian. They are the gift of Misses C. and H. Roberts.

**FLOWER VASES.**—These are of two sizes, one pair being nine inches high and the other pair eight inches. They are quatrefoil in plan, richly ribbed and moulded, with handles alternating in their detail the Oak and the Lily. In a medallion at the front of each respectively is a representation of St. Mary, St. Agnes, St. Catherine, and St. Cecilia, and in the other three medallions of each are representations in *repoussé* of the Lily, the Rose, the Passion Flower, and the Pomegranate—emblems of Purity, Love, Suffering, and The Resurrection. These are the gift of the Hon. E. Douglas Pennant.

**ALTAR BOOK DESK.**—This is of brass, but finished in colour to correspond with the candlesticks and vases. The plate is richly engraved, having in the centre of a quatrefoil the figure of St. Mary. At the two sides are bands of Oakleaf foliage, and geometrical forms take up the oblong shape of the plate. It is the gift of Mrs. Clement Hoey.

These articles have also been made from Mr. Pearson's designs, by Hart, Son, Peard, and Co.

## The Bishop's Confirmation Chair

Is constructed of hard wood, and covered entirely with bullocks' hide, the surface of which is enriched with conventional ornament deeply embossed in the leather, the edges and joinings of which are secured to the wood framing by closely-studded bronzed nails. The terminal knobs at arms and back are silvered and lacquered on the wood. In the centre of the leather splat forming the back of chair is embossed a Bishop's mitre, and the intersection of the lower framing under the seat is marked on the front and back by projecting leather-covered shields bearing the arms of the diocese. The seat is upholstered in rich crimson silk velvet.

The chair was made by Mr. Robert Christie, 102, George-street, Portman-square, London, W.

## Cathedral Stalls.

In addition to those occupied by the Canons Residentiary, the stalls in the Cathedral are assigned as follows:—

W. J. PHILLPOTTS, M.A., Archdeacon of Cornwall.

R. HOBBOUES, M.A., Archdeacon of Bodmin.

- |   |                                       |
|---|---------------------------------------|
| * (1.) A. C. Thynne, M.A. (St. Neot.)     | W. P. Chappel, M.A. (St. Constantin.) |
| R. Martin, M.A. (St. Corentin.)           | P. Bush, M.A. (St. Paul.)             |
| * (2.) T. Phillpotts, M.A. (St. Aldhelm.) | H. H. Du Boulay, B.A. (St. Samson.)   |
| R. Vautier, M.A. (St. German.)            | E. V. Thornton, M.A. (St. Breaca.)    |
| S. Rogers, M.A. (St. Piran.)              | F. Hockin, M.A. (St. Conan.)          |
| J. R. Cornish, M.A. (St. Buriens.)        | A. P. Moor, M.A. (St. Nectan.)        |
| C. F. Harvey, M.A. (St. Carantoc.)        | * (3.) F. E. Carter, M.A. (St. Cybi.) |
| A. J. Mason, M.A. (St. Petroc.)           | J. H. Moore, M.A. (St. Teilo.)        |
| R. F. Wise, M.A. (St. Columb.)            | J. S. Tyacke, M.A. (St. Ia.)          |
| T. B. Coulson, M.A. (S. Uni.)             | G. H. Whitaker (St. Adwenna)          |
| R. H. K. Buck, M.A. (St. Germoc.)         | (Vacant) (St. Winwoloc.)              |
|   | ,, (St. Meriadoc.)                    |
|   | ,, (St. Rumon.)                       |

- \* Performing duties of (1) Treasurer ; (2) President ; (3) Missioner.

The following have a place in the Forma Secunda:—

F. H. O. WHITTINGSTALL, M.A., *Vice-Chancellor.*

E. F. TAYLOR, M.A., *Diocesan Inspector.*

J. AGAR ELLIS, B.A., *Sacrist.*

## Cathedral School of Divinity

("SCHOLÆ CANCELLARII"),

TRURO.

### Visitor :

THE LORD BISHOP OF THE DIOCESE.

*Chancellor of the Cathedral Church and Principal :*

THE REV. CANON WORLLEDGE, M.A.

*Vice-Chancellor of the Cathedral & Tutor :*

THE REV. H. O. FEARNLY-WHITTINGSTALL, M.A.,  
New College, Oxford.

### Occasional Lecturers :

THE REV. CANON MOOR, M.A.

THE REV. CANON CARTER, M.A.

### I.—OBJECT OF THE SCHOOL.

In the Cathedrals of the Old Foundation it was the duty of a Canon, named the Chancellor, to conduct Schools of Divinity, in which men were trained for Holy Orders. This School, founded in accordance with this ancient custom in October, 1877, is open both to Graduates and Non-Graduates.

### II.—QUALIFICATIONS FOR ADMISSION.

Non-Graduates will be examined in (1) The Greek of one of the Gospels ; (2) a Latin author ; (3) Knowledge of the principal facts in the Old and New Testaments ; (4) The Church Catechism. There is no entrance examination for Graduates.

### III. PERIOD OF RESIDENCE.

Graduates of the Universities reside for one year. Non-Graduates complete their ordinary course of training in two years, and reside in the Hostel, or in lodgings approved by the authorities.

The year is divided into three terms, of about ten weeks each, beginning about January 20th, May 1st, and October 6th.

Students are left entirely free in their choice of the Diocese and Parish which they may prefer for their Ordination and first Curacy, except those elected to Bursaries, who undertake to serve for three years in the Diocese of Truro.

### IV. COURSE OF STUDY.

- (1) The subjects usually required by the Bishops for their Ordination Examinations, and the special subjects appointed for "the Preliminary Examination of Candidates for Holy Orders." The results of this Examination are recognised by the Bishop of Truro for his Ordination.
- (2) There is an Examination at the end of each Term, and occasional papers are also set on one or more of the subjects.
- (3) Students are also practised in the composition and delivery of sermons.

### V. PRACTICAL TRAINING.

- (1) Each Student in turn reads the Lessons at daily Matins.
- (2) Opportunity is offered for obtaining experience in Parochial and Mission work, under the Clergy of Truro or the neighbourhood,

## VI. PAYMENTS.

- (1) Tuition Fees, £10 a term (paid in advance).
- (2) Board and Lodging in the Hostel, about £19 a Term.
- (3) Cassock, Surplice, Cap, and Gown, cost about £4. Books from £5 upwards.

All necessary furniture is provided for residents in the Hostel, except bedroom linen.

## VII. BURSARIES.

A Bursary of £60, tenable for two years, is offered annually to Students who are in *bona fide* need of assistance.

Candidates are examined in (1) General knowledge of Holy Scripture; (2) Greek Grammar, and Translation of the Greek Testament; (3) A Latin Ecclesiastical Author; (4) The Church Catechism.

The next Bursary will be given in the Autumn of 1888.

\* \* Any further information may be obtained on application to the Rev. Canon Worlledge, 4, Strangways Terrace, Truro.











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